

*Koenig*

# PRACTICAL Music Reader

---

No. 1

---

Singing Schools, Day Schools,  
Normals, Conventions  
and Colleges

---

The Ruebush-Kieffer Co.  
Dayton, Virginia

Price, 25 cents each, \$2.50 per doz., postpaid



# THE PRACTICAL MUSIC READER

FOR

*DAY SCHOOLS, INSTITUTES,  
SINGING SCHOOLS and NORMALS*

**CONSISTING OF RUDIMENTS, GRADED  
LESSONS, SECULAR AND  
SACRED SONGS**

BY

**J. H. HALL, W. H. RUEBUSH AND J. H. RUEBUSH**

ASSOCIATE

**J. S. TORBETT**



PUBLISHED BY

**THE RUEBUSH-KIEFFER CO.**

DAYTON, VIRGINIA

## PREFACE. FOR OPENING SCHOOL.

**LEADER.** The Lord is my shepherd; I shall not want.

**SCHOOL.** He maketh me to lie down in green pastures: he leadeth me beside the still waters.

**LEADER.** He restorcth my soul: he leadeth me in paths of righteousness for his name's sake.

**SCHOOL.** Yea, though I walk through the valley of the shadow of death, I will fear no

evil. for thou art with me, thy rod and thy staff they comfort me.

**LEADER.** Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil. my cup runneth over.

**SCHOOL.** Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

**ALL.** O Praise the Lord, all ye nations. Praise him, all ye people. For his merciful kindness is great toward us; and the truth of the Lord endureth for ever. Praise ye the Lord.

**LEADER.** After this manner therefore pray ye: Matt. 6: 9-13

### The Lord's Prayer.

CHANT.

Dr. H. R. Palmer, by per.

1. Our Father, who art in heaven, hallowed be Thy name;  
2. Give us this day our dai - ly bread,  
3. And lead us not into temptation, but deliver us from evil;

Thy kingdom come, Thy will be done on earth as it is in heaven.

And forgive us our trespasses as we forgive those who trespass a-against us  
For Thine is the kingdom, and the power, and the glory for-ever and ever. A - MEN.

A - MEN.

# RUDIMENTS OF MUSIC.

By J. H. HALL.

NOTE 1.—TO TEACHERS.—The following rudiments are intended for review lessons. The teacher can use his own way and judgment in giving the lessons. However, observe the three following points: First, the *reality*; second, its *name*; and third, its *sign*. Always use a blackboard and Hall's chart, to be thoroughly successful in your work.

## LESSON I.

1. Question. What is a Tone?  
Answer. A sound in which pitch is perceptible.
2. Q. How many essential properties has a tone, and what are they?  
A. Four. Length, Pitch, Power, and Quality.
3. Q. What does length mean?  
A. The duration of a tone.
4. Q. What does pitch mean?  
A. The highness or lowness of a tone.
5. Q. What does power mean?  
A. The loudness or softness of a tone.
6. Q. What does quality mean?  
A. The character or kind of tone.

NOTE 2.—One of the wonderful things about the human voice is that it can change its quality as no instrument can.

7. Q. Into how many departments are the rudiments of music divided, and what are they?  
A. Three. Rhythmic, Melodic, and Dynamic.
8. Q. Of what does rhythmic treat?  
A. Of the length of tones.
9. Q. Of what does melodic treat?  
A. Of the pitch of tones.
10. Q. Of what does dynamics treat?  
A. Of the power and quality of tones.
11. Q. How are the relative lengths of tones represented?  
A. By characters called Notes.
12. Q. How many kinds of notes are there in common use, and what are they?  
A. Five. The whole note, the half note, the quarter note, the eighth note, and the sixteenth note.

## RUDIMENTS OF MUSIC.

### EXAMPLE 1.

Showing Notes and their Relative Value.

Whole Note.		—
Half Notes.		—
Quarter Notes.		—
Eighth Notes.		—
Sixteenth Notes.		—

NOTE 3.—As the thirty-second (♪) and sixty-fourth (♫) notes are used principally in instrumental music, we have omitted them here. The use of the *breve* or double whole note (H) is almost wholly discontinued. Notes represent relative length only, and not positive or absolute length.

### LESSON II.

13. Q. How do we represent the pitch of tones?  
A. By a character called the Staff.
14. Q. Of what does the staff consist?  
A. It consists of five Lines and their Spaces.
15. Q. What is each line and each space called?  
A. A Degree.
16. Q. How is this staff enlarged?  
A. By adding short lines above and below.

NOTE 4.—The staff consists of five long permanent lines and short occasional lines. It also consists of four long permanent enclosed spaces, and two long permanent unenclosed spaces, and short occasional spaces. For practical purposes it is better to number the enclosed spaces, 1, 2, 3, 4; then space above and space below. As the spaces are differently represented to the eye, it is but natural and systematic to name them differently and in accordance with Ex. 2, which includes all of the degrees.

About forty years ago, Dr. George F. Root began to advocate the six-space theory, and of course had some followers, but most of the more progressive teachers having since decided that it was not of practical value, hence would not ride the "bobby."

### EXAMPLE 2.

The Staff.

Added line above.	Space above
5th Line.	5th space
4th Line.	3d space
3d Line.	2d space
2d Line.	1st space
1st Line.	Space below

Added line below.

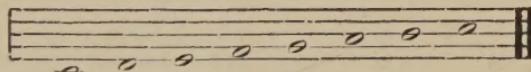
17. Q. How many tones in the musical alphabet?  
A. Eight.
18. Q. What is this series of eight tones called?  
A. The Scale.
19. Q. How are the tones of the scale named?  
A. After the first eight numerals, 1, 2, 3, 4, 5, 6, 7, 8.
20. Q. What syllables are applied to the scale in singing?  
A. The syllables Do, Re, Mi, Fa, Sol, La, Ti, Do.

NOTE 5.—By changing the syllable Si to Ti, we can avoid two Si's in the minor scale; also in the chromatic scale ascending, and two Se's in descending, etc., etc. The tonic Sol-faists of England first changed Si to Ti.

21. Q. The names of what letters are used as pitch names?  
A. The names of the first seven letters of the alphabet, A, B, C, D, E, F, G.

## EXAMPLE 3.

## The Scale Represented on Staff.



Numeral Names.	1	2	3	4	5	6	7	8
Pitch Names.	C	D	E	F	G	A	B	C
Syllable Names.	Do	Re	Mi	Fa	Sol	La	Ti	Do
Pronounced.	Doe	Ray	Mee	Fah	Sole	Lah	Tee	Doe

22. Q. How many kinds of pitch have we in music, and what are they called?  
A. Two. Relative and Absolute.
23. Q. What is relative pitch?  
A. The position a tone occupies in a scale
24. Q. What is absolute pitch?  
A. The fixed, unchangeable position of a tone, independent of scale relation.

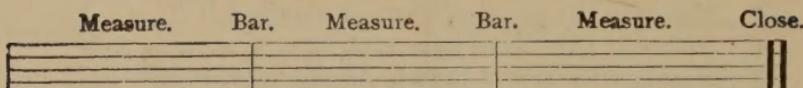
## LESSON III.

25. Q. What is a Measure?  
A. A group of beats, or pulses.
26. Q. How is a measure represented?  
A. By the space between two perpendicular lines drawn across the staff, called Bars.

## RUDIMENTS OF MUSIC.

## EXAMPLE 4.

## Measures and Bars.



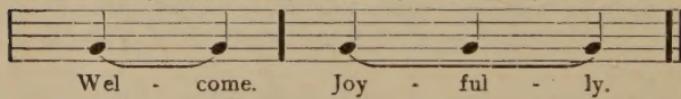
**NOTE 6.** — A broad bar is sometimes used to show the end of a musical phrase, or section, the end of a line of poetry.

27. Q. What is beating time?  
A. Indicating each pulse, or beat of a measure by a certain motion of the hand.
28. Q. What is Accent?  
A. A slight stress upon a certain pulsation, or beat, to mark its position in a measure.
29. Q. Into how many ways does music cause its beats or pulses to flow, or group, and how?  
A. Two. By an accented pulse followed by an unaccented pulse, or by an accented pulse followed by two unaccented pulses.

## EXAMPLE 5.

## Showing the Single Group Between the Bars.

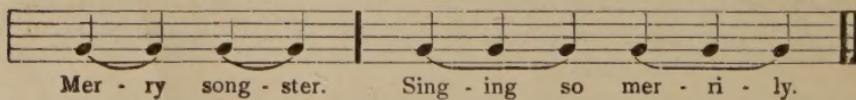
Accented, unaccented, accented, unaccented, unaccented.



## EXAMPLE 6.

## Showing Double Groups Between the Bars.

Acc., unacc. a. u-a. a. u-a. u-a. a. u-a. u-a.



## LESSON IV.

**NOTE 7.** — In the following we will supplant the old measure names, Double, Triple, Quadruple, Sextuple, Compound-Double, Compound-Triple, and Compound-Quadruple, with the English Tonic Sol-fa measure names. Two-pulse, Three-pulse, Four-pulse, Six-pulse, Nine-pulse, and Twelve pulse. We think these terms are more explicit and convey a clearer idea of the different forms of measure. Do not say "double-time," "two pulse time," "two-four time," "two-part measure," and so on.

## RUDIMENTS OF MUSIC.

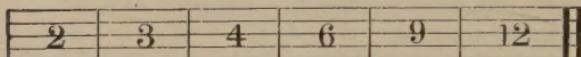
30. Q. What is a measure having two pulses called?  
A. Two-pulse measure.
31. Q. How do we beat time in two-pulse measure?  
A. By two motions of the hand, down, up.
32. Q. What is a measure having three pulses called?  
A. Three-pulse measure.
33. Q. How do we beat the time in three-pulse measure?  
A. By three motions of the hand, down, right, up.
34. Q. What is a measure having four pulses called?  
A. Four-pulse measure.
35. Q. How do we beat four-pulse measure?  
A. By four motions of the hand, down, left, right, up.
36. Q. What is a measure having six pulses called?  
A. Six-pulse measure.
37. Q. How do we beat six-pulse measure?  
A. By six motions of the hand, down, left, left, right, up,  
    up,—  
    Or, down, up,— comprehending three pulsations to each  
    motion of the hand.
38. Q. What is a measure having nine pulses called?  
A. Nine-pulse measure.
39. Q. How do we beat nine-pulse measure?  
A. By three motions, down, right, up,— comprehending three  
    pulsations to each motion of the hand.
40. Q. What is a measure having twelve pulses called?  
A. Twelve-pulse measure.
41. Q. How do we beat twelve-pulse measure?  
A. By four motions, down, left, right, up,— comprehending three  
    pulsations to each motion of the hand.
42. Q. How are the various measures accented?  
A. In two-pulse measure the first pulse is accented. In three-  
    pulse measure the first pulse is accented. In four-  
    pulse measure the first and third pulses. In six-pulse  
    measure the first and fourth pulses. In nine-pulse  
    measure the first, fourth, and seventh pulses. In twelve-  
    pulse measure the first, fourth, seventh, and tenth pulses  
    are accented.

NOTE 8.—The foregoing rules of accent, etc., are the strict rules for primitive measures. There are so many exceptions to these rules in derived measures that they really predominate.

43. Q. What are the signs for the different kinds of measure?  
A. The sign for two-pulse measure is the figure 2. Three-pulse  
    measure, the figure 3. Four-pulse measure, the figure 4.  
    Six-pulse measure, the figure 6. Nine-pulse measure, the  
    figure 9. Twelve-pulse measure, the figure 12.

## EXAMPLE 7.

Signs of the Different Kinds of Measure.



44. Q. What are the figures at the beginning of a composition called?  
A. Measure Sign.
45. Q. What does the numerator denote?  
A. The number of pulses in a measure.
46. Q. What does the denominator indicate?  
A. The kind of note which is reckoned to each pulse of the measure.
47. Q. If the lower figure is 2, what will be the pulse note?  
A. The half note.
48. Q. If the lower figure is 4, what will be the pulse note?  
A. The quarter note.
49. Q. If the lower figure is 8, what will be the pulse note?  
A. The eighth note.

NOTE 9.—We think it would be much better and simpler to use only the quarter note for the pulse note, in two, three, and four-pulse measure, and the dotted quarter (which is equal to the group of threes) for the pulse note in six, nine, and twelve-pulse measure.

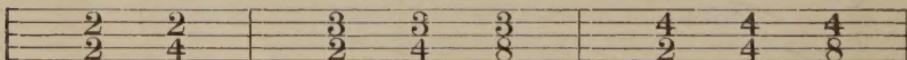
## EXAMPLE 8.

Showing the Measure Signs.

Two-pulse Measure.

Three-pulse Measure.

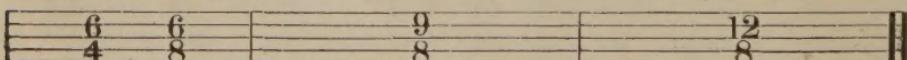
Four-pulse Measure.



Six-pulse Measure.

Nine-pulse Measure.

Twelve-pulse Measure.



## LESSON V.

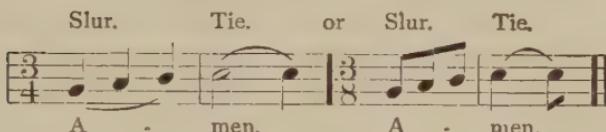
50. Q. What is the rule for applying words to music?  
A. Apply one word or syllable to each note.
51. Q. What is a Slur?  
A. The union of two or more tones differing in pitch, and is represented by a curved line connecting the notes.
52. Q. What is a Tie?  
A. The union of two or more tones of the same pitch, and is represented by a curved line connecting the notes.

53. Q. What is the rule for applying words when the slur or tie occurs?  
 A. Apply one word or syllable to as many notes as are thus connected.

NOTE 10.— Sometimes it will be found necessary to apply one word or syllable to each note in a slur or tie on account of an unevenness in the words.

#### EXAMPLE 9.

##### Showing Slur and Tie.

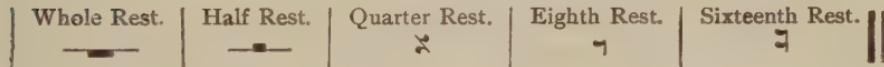


54. Q. What are Rests?  
 A. Characters indicating silence.  
 55. Q. How many kinds of rests are there in common use, and what are their names?  
 A. Five. The whole rest, the half, the quarter, the eighth, and the sixteenth rest.  
 56. Q. As regards duration, rests correspond to what?  
 A. To notes of the same denomination.

NOTE 11.— The whole rest has a two-fold meaning, as it is used as a measure rest in any form of measure.

#### EXAMPLE 10.

##### Showing Rests.



## LESSON VI.

57. Q. Into how many classes are human voices generally divided, and what are they called?  
 A. Four. Soprano, Alto, Tenor, and Bass.

NOTE 12.— For special voice training we recommend *The Development of the Singing Voice*, by D. A. Clippinger, or *Practical Voice Culture*, by Hall & Ruebush

58. Q. What is the chief difference between the voices of women and men as regards pitch?  
 A. Women's and children's voices are naturally an octave higher than men's voices.

59. Q. What is meant by Middle C?

A. The pitch C, which all voices have in common. It is the middle of the great vocal compass, and ladies can sing as many tones above it as gentlemen can sing below it. Middle C is a low tone for women and a high tone for men.

60. Q. What is a Clef?

A. A character used to locate the letters and determine the pitch of tones as represented by the staff.

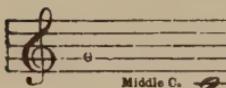
61. Q. What are the names of the clefs in general use, and where does each locate Middle C?

A. The G clef, the F clef, and the C clef. The G clef fixes middle C on the added line below; F clef, the added line above; the C clef, the third space.

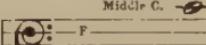
#### EXAMPLE 11.

##### Showing the Clefs.

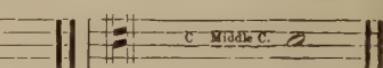
The G, or Sop. Clef.



The F, or Bass Clef.

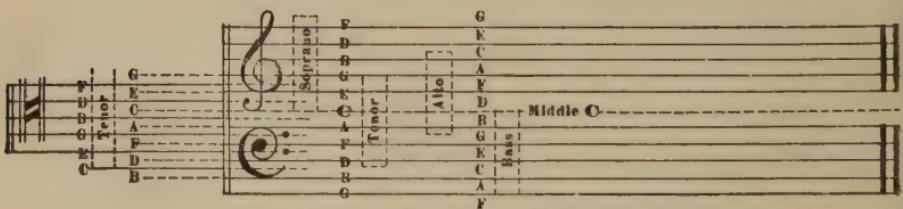


The C, or Tenor Clef.



#### EXAMPLE 12.

Position of Letters on the Staffs, with the G, F, and C Clefs, also the Position of the Tenor Staff Relative to Those of the Soprano and Bass Staffs; and the Usual Compass of the Different Voices.



#### LESSON VII.

62. Q. What is an Interval?

A. The difference of pitch between two tones.

63. Q. How many intervals have we in the major scale, and how are they measured?

A. Seven intervals, and are measured by steps and half-steps.

64. Q. What is the order of intervals in the scale?

A. From 1 to 2, a step; 2 to 3, a step; 3 to 4, a half-step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; and 7 to 8, a half-step.

**EXAMPLE 18.**

### **Showing Order of Intervals in the Scale.**

65. Q. What are Intermediate Tones ?  
A. Pitches introduced between the regular tones of the scale where the steps occur.

66. Q. What are intermediate tones called, and how are they represented ?  
A. Chromatic tones, and are represented by characters called sharps ( $\sharp$ ), flats ( $\flat$ ), naturals ( $\natural$ ), double-sharps ( $\times$ ), and double-flats ( $\flat\flat$ ).

67. Q. For what is a sharp ( $\sharp$ ) used ?  
A. To make a degree of the staff represent a pitch a half-step higher.

68. Q. For what is a flat ( $\flat$ ) used ?  
A. To make a degree of the staff represent a pitch a half-step lower.

69. Q. For what is a natural ( $\natural$ ) used ?  
A. To make a sharped degree represent a pitch a half-step lower (thus acting like a flat), — or to make a flattened degree represent a pitch a half-step higher (thus acting like a sharp). The natural always means the degree in its natural condition, hence the term Natural.

**NOTE 13.**—Remember that the above characters belong to lines and spaces and not to letters or notes. These characters indicate degrees of pitch as well as do lines and spaces. As the potency of a single character for a double-flat is felt among musicians and publishers everywhere, we offer the following: (D) which we think a neat and suggestive design for a double-flat, instead of the old and clumsy (bb). All publishers and authors may use our double-flat free by giving proper credit to the autho. of these Rudiments.

**EXAMPLE 14.**

## The Natural Acting as a Flat.

A musical score for 'La Cucaracha' in G major. The first measure shows notes G, F#, F, E, D, G. The second measure shows notes C, Bb, A, B, C. The third measure shows notes Do, Ti, Te, La, Sol, Do. The fourth measure shows notes Sol, Fa, Mi, Fi, Sol.

### **EXAMPLE 15.**

## The Natural Acting as a Sharp.

A musical staff in G clef and common time. It contains five notes: a quarter note 'C' (sol), a quarter note 'B-flat' (fa), an eighth note 'A' (mi), a half note 'B' (fi), and a quarter note 'C' (sol). The notes are separated by vertical bar lines.

70. Q. For what is a double-sharp (\*) used?  
A. To make a degree, already sharped, represent a pitch a half-step higher, and is restored to the effect of a sharp, the original pitch, by simply using the sharp (#).

71. Q. For what is a double-flat ( $\ddot{\flat}$ ) used?

A. To make a degree, already flattened, represent a pitch a half-step lower, and is restored to the effect of a flat, the original pitch, by simply using the flat ( $\flat$ ).

NOTE 14.—In our humble judgment, in the restoration of either a double-sharp or double-flat to that of a sharp or flat, the natural should not be used at all in connection with either the sharp or flat. (The old way,  $\sharp\sharp$ ,  $\flat\flat$ .) A degree of the scale can not represent a pitch that is natural and sharp, or natural and flat, at the same time. In other words, a degree must either be natural, sharped, or flattened. We are cognizant of the fact how these characters have always been used, but we fail to see the utility in such usage, and we shall endeavor to bring about a reformation in these matters and ask the co-operation of teachers, theorists, and publishers everywhere.

#### EXAMPLE 16.

Double-Sharp Restored.

G $\sharp$  F $\times$  G $\sharp$  F $\sharp$   
Mi Ri Mi R

#### EXAMPLE 17.

Double-Flat Restored

B $\flat\flat$  B $\flat$  A $\flat\flat$  B $\flat\flat$  G.  
Sol Se Fa Sol Mi.

72. Q. What are the sharps ( $\sharp$ ), flats ( $\flat$ ), ( $\ddot{\flat}$ ), and naturals ( $\natural$ ) occurring in a piece of music called?

A. Accidents.

73. Q. How far does the influence of an accidental extend?

A. Throughout the measure in which it occurs, unless it is changed by another accidental, and affects only the degree upon which it is placed.

74. Q. What is a Chromatic Scale?

A. A scale in which all the intermediate and diatonic tones occur in successive order.

75. Q. How many tones and how many intervals in the chromatic scale?

A. Thirteen tones, and twelve intervals of a half-step each.

NOTE 15.—The intermediate tones were formerly written in a different colored ink,—hence the term chromatic. The regular tones belonging to a scale or key are termed "Diatonic." Those that do not are termed "Chromatic."

#### EXAMPLE 18.

Chromatic Scale Ascending.

C C $\sharp$  D D $\sharp$  E F F $\sharp$  G G $\sharp$  A A $\sharp$  B C.  
Do Di Re Ri Mi Fa Fi Sol Si La Li Ti Do.  
1 2 2 2 1 2 5 5 6 7 8

## EXAMPLE 19.

Chromatic Scale Descending.

C      B      B $\flat$       A      A $\flat$       G      G $\flat$       F      E      E $\flat$       D      D $\flat$       C.  
 Do      Ti      Te      La      Le      Sol      Se      Fa      Mi      Me      Re      Ra      Du.  
 8      7      7      6      6      5      5      4      3      3      2      2

## LESSON VIII.

76. Q. What is a Brace?

A. A character used to connect two or more staves.

## EXAMPLE 20.

Showing the Brace.

SOPRANO.  
 ALTO.  
 Brace.  
 Chil - dren of the heav'n - ly King.  
 TENOR.  
 BASS.

77. Q. What is the effect of a dot placed after a note or rest?

A. It adds one half to the rhythmical value of the note or rest after which it is placed.

78. Q. What is the effect of a second dot placed after a note or rest?

A. The second dot adds one half to the value of the first dot.

## EXAMPLE 21.

Showing the Dots.

Dot.      Effect.      Double Dot.      Effect.

79. Q. How is a Repeat indicated, and what does it mean?

A. A repeat is indicated by dots placed in the spaces of the staff, and shows that the passage is to be repeated.

80. Q. What does *D. C.* mean?

A. Return to the beginning and close at **FINE**.

## EXAMPLE 22.

Showing Repeats, D. C., and Fine.

The musical example consists of two staves of music. The first staff starts with a treble clef, a '2' indicating two measures, and a '4' indicating common time. It features a repeat sign at the beginning. The second staff begins with a 'FINE' instruction, followed by a repeat sign. The final staff starts with a 'D.C.' instruction.

81. Q. What does *D. S.* mean?  
A. Return to the sign (S:) and close at **Fine**.  
82. Q. What does a Hold (C) denote?  
A. That the tone indicated is to be prolonged at the **option of** the leader.

NOTE 16.—Hold, pause, and prolong, are terms used by different authors to mean the same thing. We suggest to use only the term Hold; this will answer every purpose and will save confusion and contention.

## EXAMPLE 23.

Showing D. S., S:, Fine, and Hold.

The musical example shows three staves of music. The first staff ends with a 'S:' (Sign) instruction. The second staff begins with a 'FINE.' instruction. The third staff starts with a 'D.S.' (Da Capo) instruction.

83. Q. What is a triplet, and how indicated?  
A. A group of three notes performed in the time of two of the same kind, and is indicated by the figure 3.  
84. Q. What is a unison passage?  
A. A passage in which two or more parts sing the same tones.

## EXAMPLE 24

Unison Passage, and Triplets.

The musical example shows two staves of music. The top staff is in common time (4/4) and the bottom staff is in common time (2/4). The music includes several eighth-note triplets, indicated by a '3' over the notes. The lyrics 'Sing unto the Lord, all ye lands.' are written below the notes. The first staff ends with a repeat sign, and the second staff begins with a 'FINE.' instruction.

85. Q. What is meant by the enclosed? [*1st time. ∟ 2d time.*]  
A. It has reference to the first and second endings, and in the repeat, omit 1st time, and pass to 2d time.

## EXAMPLE 25.

## First and Second Endings.

1st time.                            2d time.

Come, come, come, sing a joy - ful lay;  
Come, come, come, (Omit. . . . .) Tis our fes - tal day.

86. Q. What is Syncopation?

A. Commencing on an unaccented pulse and continuing it into the following accented pulse, thereby temporarily changing the accent.

## EXAMPLE 26.

## Syncopation.

Sing with firm ac - cent the syn - co - pat - ed tones.

## LESSON IX.

87. Q. What is a Key?

A. A family of tones bearing a certain fixed relationship to each other.

88. Q. What is the difference between a scale and a key?

A. A scale consists of eight successive tones, while a key has only seven, and may be arranged in any possible order.

89. Q. What is a Key-tone or Key-note?

A. The tone from which all other tones are reckoned ; the point of repose.

90. Q. How is a key or scale named?

A. A key or scale is named from the letter (pitch) that is taken as the key-tone.

91. Q. What is a Signature?

A. The sign by which a key is known or indicated.

92. Q. What is Transposition?

A. Singing, playing, or writing a scale, exercise, or tune, in a lower or higher key.

93. Q. What is Modulation?

A. Going from one key into another during the course of a composition.

NOTE 17.—To illustrate all transpositions, modulations, intervals, etc., etc., procure a copy of Hall's Improved Music Chart.

94. Q. How do sharps transpose the scale?  
A. By fifths.  
95. Q. What is meant by transposing the scale by fifths?  
A. Taking Five or Sol of the old or original key for key-note, or  
Do of a new key. Fi or  $\sharp 4$  of any major key will be  
come Ti or 7 of a new key.

**EXAMPLE 27.**

### Showing Sol Changed to Do.

96. Q. What is the rule for finding the key-note with sharps as signature?  
A. The syllable Ti occurs on the same degree occupied by the last or right-hand sharp, and the key-note Do is always found the first degree above the last sharp.

**NOTE 18.**—The effect of the sharps, flats, etc., used in the signature extends to the octaves above and below, and continues through the composition unless changed by some other signature or accidental.

**EXAMPLE 28.**

### Showing Key-notes. (Sharps.)

97. Q. How do flats transpose the scale ?  
A. By fourths.

98. Q. What is meant by transposing the scale by fourths ?  
A. Taking Four or Fa of the old or original key for key-note, or  
Do of a new key. Te or  $b_7$  of any major key will become  
Fa or 4 of a new key.

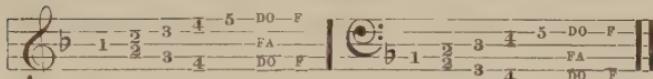
**EXAMPLE 29.**

## **Showing Fa Changed to Do.**

99. Q. What is the rule for finding the key-note with flats as signature?
- A. The syllable Fa always occurs on the same degree occupied by the last or right-hand flat, and the key-note Do is found four degrees below, or five above, the last flat, counting the degree occupied by the flat. An additional rule is: When there is more than one flat, Do will be found on the same degree occupied by next to the last flat.

#### EXAMPLE 30.

Showing Key-notes (Flats).

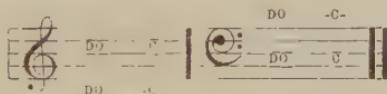


NOTE 19.—A new key can be formed on any tone or number of a key, but the most natural order is to take either Four or Five—as this necessitates the omission of only one pitch, and the introduction of one.

100. Q. In the absence of sharps and flats, where do we find the key-note?
- A. On the added line below the staff and third space, G clef; second space and added line above, F clef.

#### EXAMPLE 31.

Showing Key-notes (Natural).



### LESSON X.

101. Q. What is a Minor Scale?
- A. A scale in which the intervals from one to three and from one to six are minor.
102. Q. How many tones in the minor scale, and what syllable is used as key-note?
- A. Eight tones, and La is key-note.
103. Q. What is the order of intervals in the minor scale?
- A. Steps (major seconds) must occur between 1 and 2, 3 and 4, and 4 and 5; half-steps (minor seconds) must occur between 2 and 3, 5 and 6, and 7 and 8; while from 6 and 7 must be a step-and-a-half (augmented second), and 7 of this form of the minor scale is always sharpened by an accidental.

104. Q. What is this form of the minor scale called?  
 A. The Harmonic minor scale.

NOTE 20.—There are other forms of the minor scale, but less frequently used.. such as the Natural and Melodic forms.

### EXAMPLE 32.

#### Harmonic Minor Scale.

1, step	2, half	3, step	4, step	5, half	6, step and a	7, half	8.
A	B	C	D	E	F	G $\sharp$	step A.
La	Ti	Do	Re	Mi	Fa	Si	La.

105. Q. What is meant by relative major and minor keys or scales ?  
 A. They are so called on account of the close relation the two keys bear to each other.
106. Q. What is the rule for finding the key-letter of the relative major and minor keys ?  
 A. Six of each major scale is taken as one of its relative minor scale, and three of each minor scale is taken as one of its relative major scale ; both scales, or keys, have the same signature.

NOTE 21.—We can tell major music from minor music by hearing it, also by seeing the printed music, provided we have some knowledge of harmony. We should know the position of the key-notes, Do major and La minor. An easy way to determine major from minor music is to look at the last note in the bass. If the syllable is Do, it is major music ; if La, it is minor music.

## LESSON XI.

### EXAMPLE 33

#### Signatures and Key-notes in Major and Relative Minor Keys.

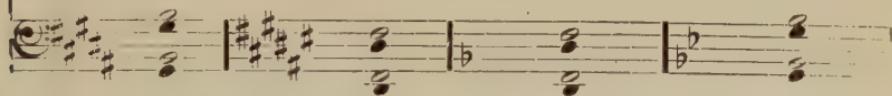
Keys of C Major	Keys of G Major	Keys of D Major	Keys of A Major	Keys of E Major
and A Minor, and E Minor.	and B Minor.	and F $\sharp$ Minor.	and C $\sharp$ Minor.	

**Keys of B Major  
and G $\sharp$  Minor.**

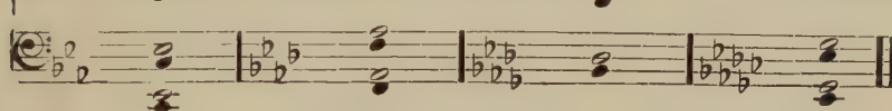
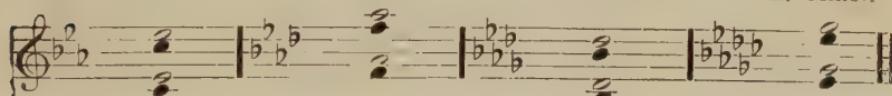
**Keys of F $\sharp$  Major  
and D $\sharp$  Minor.**

**Keys of F Major  
and D Minor.**

**Keys of B $\flat$  Major  
and G Minor.**



**Keys of E $\flat$  Major  
and C Minor.**      **Keys of A $\flat$  Major  
and F Minor.**      **Keys of D $\flat$  Major  
and B $\flat$  Minor.**      **Keys of G $\flat$  Major  
and E $\flat$  Minor.**



## LESSON XII.

107. Q. What do we understand by Power of Tones ?  
 A. The degree of stress or force used in their production.
108. Q. How many principal degrees of power are there, and what are they called ?  
 A. Five, (1) Pianissimo, or pp; meaning very soft. (2) Piano, or p; meaning soft. (3) Mezzo, or m; meaning medium. (4) Forte, or f; meaning loud. (5) Fortissimo or ff; meaning very loud.

### EXAMPLE 34.

The Five Powers Represented.



109. Q. What does Movement mean ?  
 A. The rate of speed at which a piece of music sounds best.
110. Q. How many principal degrees of speed are there, and what are they ?  
 A. Five, (1) Moderato, meaning moderate speed. (2) Allegro, meaning fast. (3) Presto, meaning very fast. (4) Andante, meaning slow. (5) Adagio, meaning very slow.

## DICTIONARY OF MUSICAL TERMS.

**Andante**, (ăñ-dăñ'-tă). A slow and gentle movement.

**Allegro**, (al-lay'-gro). A fast and cheerful movement.

**Allegretto**, (al-le-gra'to). Not so fast as allegro.

**Ad Libitum**, (ad lib'i-tum). At pleasure.

**Accelerando**. Gradually faster and faster.

**A Tempo**. In time.

**Adagio**. Very slow.

**Bis**. Sing the passage twice.

**Crescendo**, (cres-shen'do), or *cres.*, or Increasing in power.

**Con Spirito**. With spirit.

**Diminuendo**, or *dim.* or Diminishing in power.

**Dolce**. Soft, sweet, delicate.

**Espressivo**. With expression.

**Largo**. Slow.

**Legato**. Connected style.

**Maestoso**, (mä-es-to'zo). Majestic; with dignity.

**Marcato**. In marked or pointed style.

**Moderato**. In a moderate time.

**Octava**, or 8va. When placed over the notes means that they are to be played an octave higher than written. When placed below the notes they should be played an octave lower than written.

**Obligato**. A solo part accompanied by the voices.

**Portamento**. A gentle gliding of the voice from one pitch to another.

**Presto**. Quick.

**Ritard**, or *rit.* Slower.

**Sforzando**, (sfort-zan-do). Or With strong force, explosive.

**Staccato**, or Detached, short and distinct.

**Semi-Staccato**, or Not so short as staccato.

**Sweli**, or Increasing and diminishing in power.

**Tempo**. Time, rate of movement.

**Tutti**. Full chorus.

**The**. Pronounced *thee* when it precedes a word beginning with a vowel. When it precedes a word commencing with a consonant, the right pronunciation may be found by commencing the word *thus*, and stopping just before *s*. "The earth is thu-Lord's."

**•ivace**. Quick and cheerful.

## GRADED LESSONS.

**NOTE TO TEACHERS.**—The following Graded Lessons can be successfully practiced at first without giving a full explanation of each topic mentioned. The whys and wherefores can be given later and in accordance with the Rudiments in this book. Let your motto be: *One thing at a time, and the simplest and most essential thing first.* It will be found an excellent drill to use the following "Time Names," in the different forms of measure. For Two Pulse Measure, *Tä Tä*, or *Tä ä*. Three Pulse Measure, *Tä Tä Tä*, or *Tä ä ä*. Four Pulse Measure, *Tä Tä Tö Tä*, or *Tä ä Tö ä*. Six Pulse Measure, *Tä Tä Tä Tö Tä Tä*, or *Tä ä ä Tö ä ä*. Nine Pulse Measure, *Tä Tä Tä Tö Tä Tä Tö Tä Tä*, or *Tä ä ä Tö ä ä Tö ä ä*. Twelve Pulse Measure, *Tä Tä Tä Tö Tä Tä Tä Tä Tä Tä Tä Tä*, or *Tä ä ä Tö ä ä Tä ä ä Tä ä ä*. We also mark the fingering (German) of all the scales.

**No. 1.** Explain Staff, Scale, Quarter Notes, and Close.

### Scale of C.

Musical notation for the first section of 'La Cucaracha'. The music is in common time (indicated by 'C') and consists of two measures. The notes are eighth notes. The lyrics are: 'La cucaracha sin miedo se pasea por el mundo'. The vocal line is supported by a harmonic progression of chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), and B major (B-D-F#). The bass line provides harmonic support.

**No. 2.** Explain Key of C, Two Pulse Measure, and Broad Bar.

**No. 3.** Explain G clef.

H

A musical score for 'The School Bell' featuring two staves of music and lyrics. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature (indicated by the number '2'). The second staff begins with a treble clef and a common time signature (indicated by the number '4'). The lyrics describe the sound of school bells at dawn.

## No. 4. Explain F clef.

H.

See the day in beau - ty clos - ing; See the gold - en light re - pos - ing

Where the eve - ning winds are stray - ing, By the fountain gen - tly play - ing.

## No. 5. Explain the Half Note.

H.

Tä Tä Tä ä Tä Tä Tä ä, Tä Tä Tä Tä Tä Tä ä.  
Light - ly row, light - ly row, O'er the sil - v'ry waves we go,

Tä Tä Tä ä Tä Tä Tä ä, Tä Tä Tä Tä Tä Tä ä.  
Soft - ly ride, smooth-ly glide, O'er the gen - tle, si - lent tide.

## No. 6. The old singing school maxim is : "An ounce of theory, to a pound of practice."

H.

Mu - sic, mu - sic, heav'n - ly friend, In thy praise our voi - ces blend;

Like the free and bless - ed air, Thou art with us ev - 'ry-where.

## No. 7. Explain Skips.

H.

Now when do is on a line, Mi, sol, ti will fol - low fine;

Then in spa - ces there will go, Re, fa, la, and up - per do.

## No. 8.

H.

Now when do is in a space, Mi, sol, ti will go with grace.

Then on lines we all must know, Re, fa, la, and up - per do

**No. 9.** Constant repetition is the only royal road to success.

Tar - ry, oh, ye gold-en moments, Break-ing not the ho - ly spell,

Let us lin - ger on the threshold, Ere we say fare - well,fare-well.

**No. 10.** Explain Brace, Duet—Soprano and Alto.

H.

We are hap - py all the day, Mat - ters not what some folks say;

Work-ing, sing - ing as we go, Mount-ing o - ver ev - 'ry foe.

**No. 11.** Explain the Quarter Rest. Sing each part separately, then together.

H.

Tick, tick, tick, tick, Tock, tock, tock, Says the dear old kitch-en clock;

All the day and night 'tis say - ing. Tick, tick, tick, tick, Tock, tock, tock, tock.

No. 12. Explain the Slur and Tie. Also two parts on same staff.  
H.

Smil - ing May comes this way, Mak - ing all things fresh and gay;

Mu - sic floats, soft - est notes, Hear from sweet-est war-blers throats.

### CONSCIENCE.

No. 13. Explain Four-Part Harmony, Eighth Notes, and Unison.

SOPRANO.

J. H. H.

ALTO.

1. When a fool - ish thought with-in, Strives to bind us in a snare,
2. If in some-thing we transgress, And are tempt-ed to de - ny,
3. When our an - gry pas-sions rise, Tempt-ing to re - venge an ill,
4. But, if we should dis - re - gard, While this friend-ly voice would call,

TENOR

BASS.

Conscience tells us "It is sin," And en - treats us to be-ware.  
Conscience says, "Your fault con-fess; Do not dare to tell a lie."  
"Now sub - due it," conscience cries, "Do command your tem - per still."  
Conscience soon will grow so hard, That it will not speak at all.

No 14. Explain Three-Pulse-Measure, and Dotted Half Note.

Tä Tä Té Tä Tä Té Tä Tä Té Tä ä è  
Come to the green - wood so cool and so fair,

Tä Tä Té Tä Tä Té Tä Tä Té Tä ä è.  
Beau - ty and glad - ness will wel - come us there.

No. 15.

H.

Sweet sum-mer rain, fall - ing a - gain, Cheering all na - ture o'er

hill and o'er plain; Sweet sum - mer rain, fall - ing a - gain.

No. 16. Explain the Half Rest.

H.

Wait! wait! pa - tient - ly wait! Har - vest is sure, tho' some -  
times it is late, Wait! wait! pa - tient - ly wait!

### SPEAK GENTLY.

No. 17. Explain beginning and ending on a fractional part of the measure.

J. S. WILCOXIN.

J. H. HALL.

1. Speak gen - tly to him who in er - ror you see, You know not how  
2. Speak gen - tly to oth - ers and do not for - get Thy broth - er may  
3. Speak gen - tly, his moth - er is striv - ing to win, His fa - ther is  
great the temp - ta - tion may be; You know not the ef - fort, how  
turn from his sin - ful - ness yet; Al - though he has stum-bled and  
try - ing to lead him from sin; Re - mem - ber your - self and how  
earn - est and well, Till yield-ing to weak-ness he stum-bled and fell.  
fall - en from grace, Have pa-tience and help him to win in the race.  
sin - ful you be, And deal with the err - ing as God deals with thee.

**No. 18.** Explain Four-Pulse Measure, and the Whole Note. Only one accent to whole notes.

Tä Tä Tö Të Tä Tä Tö Të Tä Tä Tö Të Töööö  
Now we'll sing our *four pulse meas - ure*, Loud, soft, loud, soft, sing;  
Tä Tä Tö Të Tä Tä Tö Të Tä Tä Tö Të Töööö  
Firm and stead - y' is our meas - ure, Come and join our song.

### A, B, C, SONG.

**No. 19.** Explain the Repeat, *D. C.*, and **FINE**.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P.  
D.C. X, Y, Z and Oh! dear me! I can - not say my A, B,  
C.  
D.C.  
Q, R, S, T, U, W, V, Q, R, S, T, U, W, V.

### No. 20.

Let us sing with care, Or we'll blun - der there,  
Ev - er do your best, Or you'll sing the rest.

### No. 21.

Wait, wait, a lit - tle wait. We must sing this  
You will have to wait, You will have to wait,  
note, Though it seems so long, so ver - y long.  
Each his turn must take, Al - though it seems so ve - ry long.

No. 22. May be sung as a Round in two parts.

1

Drip, drip, drip, drip, Hear the mu - sic of the rain;  
Drop, drop, drop, drop, On the roof and win - dow ran.

2

H.

## THE INVITATION.

No. 23. Explain the Sixteenth Notes and Dotted Eighth Notes

Arr. by J. H. H.

1. Come, come, come! . . . O'er the hills, free from care,  
2. Come, come, come! . . . Not a sigh, not a tear,

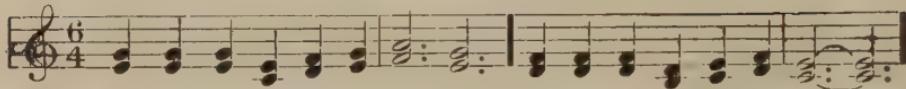
In my home true pleasures share; Blossoms sweet, flow'r's most rare, Come where joys are found.  
E'er is found in sadness here, Mu - sic soft, breathing near, Charms away each care.

Here the spark-ling dews of morn, Tree and shrub with gems a - dorn,  
Birds in joy - ous hours, a - mong Hill and dale, with grate-ful song,

Jew - els bright, gai - ly worn, Beau - ty all a - round.  
Dear - est strains here pro - long, Vo - cal all the air.

## No. 24. Explain Six-Pulse Measure.

H.



Tä Tä Tē Tō Tä Tē Tääē Tōäē Tä Tä Tē Tō Tä Tē Tääēōäē.  
Na-ture now calmly is sleep-ing, Birds in their bow-ers are still; .



Tä Tä Tē Tō Tä Tē Tääē Tōäē Tä Tä Tē Tō Tä Tē Tääēōäē.  
Soft - ly the moonlight is keep-ing Watch o'er the far dis-tant hill. .

No. 25. Dr. George F. Root taught many years ago that the groups of three eighth notes in *Six-pulse measure* sounded something like triplets, but were not real triplets as it required a dotted quarter note to equal the group of three eighth notes.



Tä Tä Tē Tō Tä Tē Tääē Tōäē Tä Tä Tē Tō Tä Tē Tääēōäē,  
Na-ture now calmly is sleep-ing, Birds in their bow-ers are still .



Tä Tä Tē Tō Tä Tē Tääē Tōäē Tä Tä Tē Tō Tä Tē Tääēōäē.  
Soft - ly the moonlight is keep-ing Watch o'er the far dis-tant hill. .

No. 26. Explain the Triplet — that the group of three eighth notes is equal to one quarter note. It will be noticed that Nos. 24, 25, and 26, are all the same melody (and words) but differently represented; in fact, the chief difference is in the representation. To sing each number in the same tempo they will all sound alike. A measure marked  $\frac{6}{8}$  is usually sung a little faster than  $\frac{4}{4}$ , but both group in threes all the same. After all, the sentiment of the words suggest the tempo, accent, emphasis, and general expression.



Tä Tä Tē Tō Tä Tē Tä, Tä Tä Tē Tō Tä Tē Tä ä,  
Na-ture now calm-ly is sleep-ing, Birds in their bow-ers are still;



Tä Tä Tē Tō Tä Tē Tä Tä Tä Tē Tō Tä Tē Tä ä.  
Soft - ly the moonlight is keep-ing Watch o'er the far dis-tant hill.

No. 27.

## THE WILD BIRDS

J. H. HALL.

6  
8

1. Switt - ly the wild birds are fly - ing, Far o - ver woodland and plain;
2. Flow - ers too fresh - ly are spring - ing, Lav - ish their sweetness a - round,

6  
8

6  
8

Sweet in this song they are vie - ing, Summer is com-ing a - gain.  
Na - ture with mu - sic is ring - ing, Come let us join the glad sound.

6  
8

No. 28. Explain Nine-Pulse measure. Sing all exercises by syllable and "la."

9  
8

Tä Tä Tē Tō Tā Tē Tō Tā Tē Tä ä ē ö ä ē ö ä ē,  
Mer - ri - ly, mer - ri - ly, on - ward we go. . . .

9  
8

Tä Tä Tē Tō Tā Tē Tō Tā Tē Tä ä ē ö ä ē ö ä ē.  
O - ver the beau - ti - ful, beau - ti - ful snow. . . .

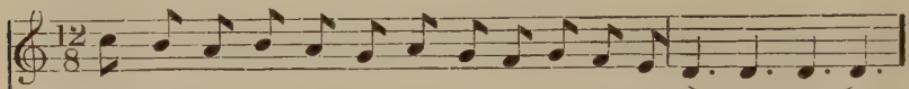
No. 29. Explain Dotted Quarter Rest, also Eighth Rest.

9  
8

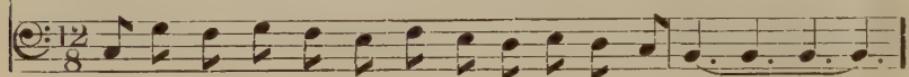
Beautiful roses are emblems of love. Love is a gift from the Father above.

9  
8

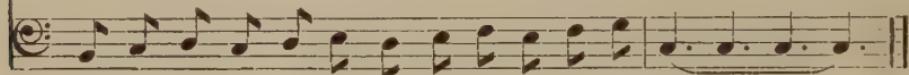
**No. 30.** Explain Twelve-Pulse measure. Only one accent where the Tie occurs.



Tä Tä Të Tö Tä Të Tä Tä Të Tö Tä Të Tä äé öäé ääé öäé  
Ro - ses are drop-ping their del - i - cate pet - als so fair, . . . .



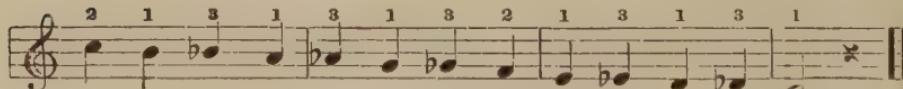
Tä Tä Të Tö Tä Të Tä Tä Të Tö Tä Të Tä äé öäé ääé öäé  
White as the snow in their beau-ty so fra-grant and rare. . . .



**No. 31.** Explain the Chromatic Scale, and the use of Sharps and Flats. Give i the sound of e, and e the sound of a, in the syllables of Chromatic Scale.



Do Di Re Ri Mi Fa Fi Sol Si La Li Ti Do  
Ma - ry had a lit - tle lamb, Its fleece was white as snow,  
C C♯ D D♯ E F F♯ G G♯ A A♯ B C  
If a bod - y meet a bod - y Com - ing through the rya,



Do Ti Te La Le Sol Se Fa Mi Me Re Rä Do.  
Ev - ry-where that Ma - ry went, The lamb was sure to go.  
C B B♭ A A♭ G G♭ F E E♭ D D♭ C.  
If a bod - y kiss a bod - y, Need a bod - y cry?

**No. 32.** The following exercises are for imitation practice. The teacher will sing each little phrase; and then class imitate him in both time and quality. Each phrase may be repeated. Singers should make these exercises their daily bread.

H.

Do ti do, Re di re, Mi ri mi, Fa mi fa,  
Af - ter me, Voi - ces free, Breath-ing full, That's the rule.

Sol fi sol, La si la, Ti li ti, Do ti do.  
This bright day, Makes us gay, Come to me, Hap - py be.

## No. 33.

Do te la, La te la, Sol te la, La le sol.  
One and all, Great and small, Down we sing, Voi - ces ring;

Sol se fa, Mi fa, mi, Mi me re, Re rä do.  
Here we go, In a row, Oh, how sad, Is rä do.

## No. 34.

Mi fa si la, La si fa mi, Mi sol se fa,  
Come join our lay, No time for play, We'll sing our song

Mi la si la, Fa mi me re, Mi re rä do.  
With voi - ces strong, And nev - er roam From hap - py home.

No. 35. Explain the *Natural* and that it is always used to point out, or indicate the *Pitch* that the *line* or *space* represents in its *natural form*.

Do re ri mi re do, Mi sol se fa sol mi,  
How soft - ly shad - ows fall, In si - lence o - ver all.

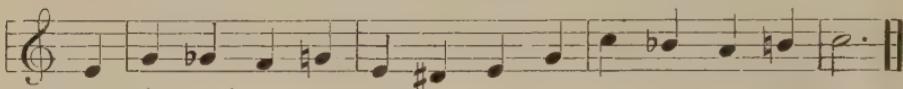
Mi fa fi sol la mi, Do ti te la ti do.  
Shine on, thou beau - teous star, So near and yet so far.

No. 36. Those who think we cancel in music, are requested to make a careful study of the following exercise, which we write in all the keys. What a natural does in one key, a sharp or flat will do in some other key. Taking different pitchs is not necessarily canceling

H.



Mi fa fi sol fa mi ri mi, Re do di re do ti,  
In speak-ing of a person's faults, Pray don't for-get your own;



Mi sol se fa sol mi ri mi, Sol do te la ti do.  
Re - mem - ber those with homes of glass, Should sel-dom throw a stone.

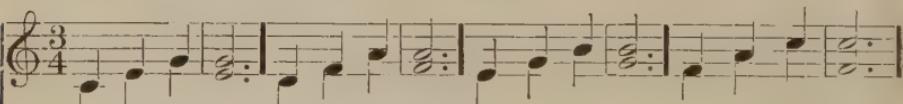
**No. 37.** Explain Middle C, and the difference in pitch between ladies' and gentlemen's voices. (See Ex. 12, Rud.)

H.

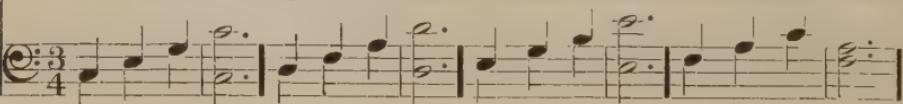


Sing to - geth - er, then in parts, Meet a - gain, then sing in parts.

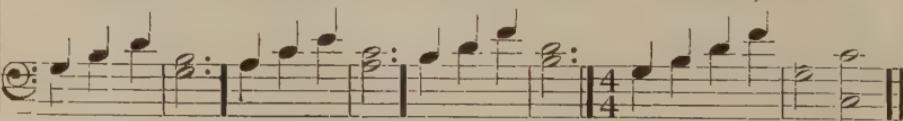
**No. 38.** Singing each tone of the chord separately is called spelling the chord, and when sung together, it is called pronouncing the chord. First used by Dr. H. R. Palmer.



Tonic Chord. Super-Tonic Chord. Mediant Chord. Sub-Dominant Chord.



Dominant Chord. Sub-Mediant Chord. Sub-Tonic Chord. Dominant 7th Chord.



We will now introduce other *keys*. Sharp-four ( $\#4$ ) or Ti used in a prescribed way will become 7 or Ti of a new key. Flat-seven ( $\flat 7$ ) or Te used in a prescribed way will become 4 or Fa of a new key.

**No. 39.** Explain Key of G. The student should learn the positions of the notes in the following scale of G. Do is on G, Ti on F $\sharp$ .

## Scale of G.

1 2 3 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 3 2 1  
 G A B C D E F $\sharp$  G G F $\sharp$  E D C B A G  
 Do Re Mi Fa Sol La Ti Do Do Ti La Sol Fa Mi Re Do  
 5 4 3 2 1 3 2 1 1 2 3 4 5

**No. 40.** Pupils should commit every key signature to memory. The number of sharps and flats and the degrees on which they occur.

H.

All to - geth - er let us stand, Ev - er bat - tling for the right;  
 Heart to heart, and hand to hand, March - ing on-ward tow'd the light.

No. 41.

H.

The blooming flow'rs of spring Are beau - ti - ful to me,  
 The bloom-ing flow'rs of spring Are beau - ti - ful to me,  
 We'll praise our heav'nly King, For giv - ing all so free.  
 We'll praise 'our heav'nly King, For giv - ing all so free.

**No. 42.** Explain that Flat-seven or Te is represented by a Natural in the Key of G. Compare with No. 36.

Mi fa fi sol fa mi ri mi, Re do di re do ti,  
 In speak-ing of a per-son's faults, Pray don't for-get your own;  
 Mi sol se fa sol mi ri mi, Sol do te la ti do.  
 Re - mem-ber those with homes of glass, Should sel-dom throw a stone.

## DRUM SONG.

No. 43. Explain the Dotted Half Rest.

J. H. HALL.

Marching, marching, here they come! Oh, hear them as they beat the drum!

Plain, plan, plan, Plan, plan, plan, Plan, Plan, Plan, plan, plan,

Boom, Boom, Boom,

Hear them beat the drum, Plan, March-ing here they come,  
plan, Plan, plan,

Boom,

## CUCKOO SONG.

No. 44. Explain the Whole Rest.

Arr. H.

1. Cuck-oo! Cuck-oo! Bra - vo! how clear, Let us be sing - ing,  
 2. Cuck-oo! Cuck-oo! Bra - vo! I say; Thou hast fore-told it,  
 1. Cuck-oo! Cuck-oo! Bra - vo! Let us be  
 2. Cuck-oo! Cuck-oo! Bra - vo! Thou hast fore - .

Danc-ing and springing; Springtime, spring-time soon will be here.  
 Now we be-hold it; Win-ter, win-ter hast-ens a-way.  
 sing-ing, and spring-ing; Spring-time, spring-time told it, be-hold it; Win-ter, win-ter

## No. 45. DON'T TALK IF YOU'VE NOTHING TO SAY.

C. M. P.

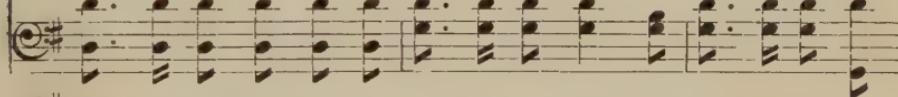
C. M. PARKER.



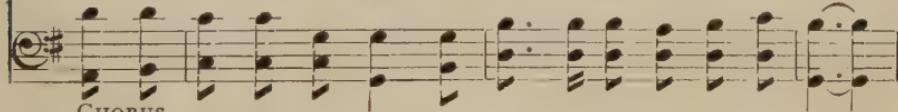
1. You're start - ing, my boy, on life's jour - ney a - lone, You'll
2. You'll meet op - po - si - tion in all, you may do, Be
3. You oft will be tempt - ed to e - vil and wrong, By
4. Good - bye, my dear boy, may you ev - er - more be A



find your-self wis - er when old - er you've grown; This max - im I give  
hon - est and faith - ful and fight your way thro'; Be - ware of much talk -  
those who may jour - ney in life's bus - y throng; A - ban - don each sin -  
source of great pride to your moth - er and me; Re - mem - ber the max -

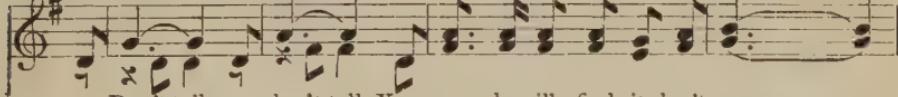


you to keep on the way, Don't talk if you've nothing to say.  
ing, you'll find it won't pay; Don't talk lest you've something to say.  
that would lead you a - stray; Don't talk when you've nothing to say.  
im I give you to - day, Don't talk if you've nothing to say.



CHORUS.

Don't talk, don't talk,



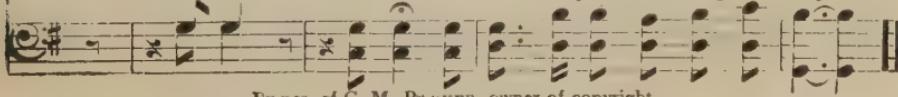
Don't talk, don't talk, You sure - ly will find it don't pay; . . .  
You sure - ly will find, you will find it don't pay;



Don't talk, . . . don't talk,



Don't talk, don't talk, Don't talk if you've nothing to say.



No. 46. Explain Key of D. Do is on D, Ti on C#.

## Scale of D.

1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1  
I 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.  
D E F# G A B C# D D C# B A G F# E D.  
Do Re Mi Fa Sol La Ti Do Do Ti La Sol Fa Mi Re Do.

No. 47.

H.

Be to oth - ers kind and true, As you'd have them be to you.

Nev - er do not say to men That which you'd not take a - gain.

No. 48.

Arr. H.

Wav - ing to and fro, As the breez - es blow, the breezes  
Wav - ing to and fro, As the breez - es

blow, The light boughs swinging, swing-ing. In the sum-mer air...

No. 49. Compare the following exercise with No. 42.

Mi fa fi sol fa mi ri mi, Re do di re do ti,  
In speak-ing of a per-son's faults, Pray don't for - get your own.

Mi sol se fa. sol mi ri mi, Sol do te la ti do.  
Re member those with homes of glass Should sel-dom throw a stone

No. 50.

## SINGING AS I GO.

J. H. HALL.

Musical score for "Singing As I Go" in G major, common time. The music consists of two staves. The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. The lyrics are as follows:

1. O - ver field and mead - ow, Where the dai - sies grow,  
 2. They who see me rov - ing Think I'm all a - lone;

Up and down I wan - der, Sing - ing as I go.  
 But the birds are with me, Hear their joy - ful tone.

No. 51.

## SPRING TIME.

Arr. H

Musical score for "Spring Time" in G major, common time. The music consists of two staves. The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. The lyrics are as follows:

Oh, the bright spring, Beau - ti - ful spring, Blos - soms and  
 Oh, the bright spring, Beau - ti - ful spring,

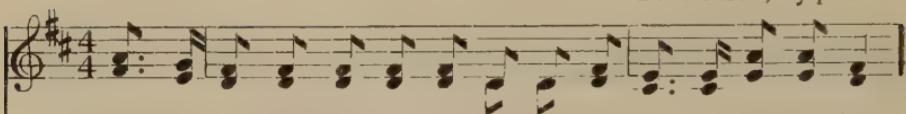
flow'r's Fill - ing the bow'r's. Hear the  
 Blos - soms and flow'r's, in the bow'r's. Hear the sweet voi - ces of

birds in the trees, Hear them sing - ing of thee.  
 birds in the trees, Sing - ing, yes, sing - ing, yes, sing - ing of thee.

## No. 52.

## SPRING IS COMING.

D. WILSON, by per.



1. Spring is com-ing, spring is com-ing, Don't you hear it in the rills?
2. Spring is com-ing, spring is com-ing, Ti - ny leaf - lets ven-ture out;
3. Spring is com-ing, spring is com-ing, Joy - ous beats the pulse of life;



FINE.



Trip-ping gai - ly o'er the val - ley, Fly - ing o'er the sun-ny hills.  
 Tor - rents that for months have slumber'd, Hasten sea-ward with a shout.  
 Wea - ry ones al - most de-spond-ing, Start a - new to meet the strife.



Na - ture leaps to meet her com-ing, With her teem-ing, bab - bling throng,  
 Wan - ton breez - es kiss the flow - ers, But - ter - flies are on the wing,  
 Na - ture's bos - om throbs with pleasure, Spring has set her cap - tives free,



Glad-some spring, with joy we greet thee, With the cheerful voice of song.  
 Birds have set the day to mar - ry, And in - vit - ed guests to sing.  
 Earth with all her teem-ing mil-lions, Chants the song of ju - bi - lee.



**No. 53.** Explain Key of A. Do is on A, Ti is on G $\sharp$ .

Scale of A.

**No. 54.**

H.

With laugh - ter and sing - ing, Our voi - ces are ring - ing,

And ech - oes are wing - ing, Their an - swer - ing glee.

**No. 55. WHEN LANDS ARE GONE.**

J. H. H.

1. When lands are gone and money's spent, Then learning is most ex - cel - lent.
2. In youth the time we thus em - ploy Is count-ed as the rich - est joy.

When lands are gone and money's spent, Then learning is most ex - cel - lent.  
When lit - tle else old age can cheer, These harvests are most rich and rare.

**No. 56. Compare the following exercise with No. 49.**

Mi fa fi sol fa mi ri mi, Re do di re do ti,  
In speak-ing of a per-son's faults, Pray don't for -get your own;

Mi sol se fa sol mi ri mi, Sol do te la ti do.  
Re mem ber those with homes of glass, Should sel-dom throw a stone.

## SPARKLING IN THE SUNLIGHT.

No. 57. Explain Dynamic Marks.

*p*                            *f*                            *p*

1. Sparkling in the sun-light, Dancing on the hills, Tap-ping at my  
 2. I'll forth to the woodlands, Vio-llets are a-wake, Gai-ly sings the

*f*

win-dow, Sing-ing in the rills, Comes the pleas-ant sun-shower,  
 red-breast, Hid-ing in the brake. Thro' the bud-ding for-ests,

*p*                            *f*

Like a glad sur-prise, While I gaze with won-der On the changeful skies.  
 Not a zeph-yr sighs, Soft the air and dream-y From the sun-ny skies.

## No. 58. GRATEFUL PRAISE.

J. H. HALL.

Now our voi - ces raise To our God a - bove,  
 Now our voi - ces raise To our God a - bove,

Hymns of grate - ful praise, For His won-drous love...  
 Hymns of grate - ful praise, For His won-drous love.

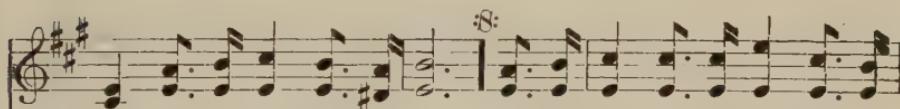
## No. 59. MY OLD COTTAGE HOME.

R. A. G.

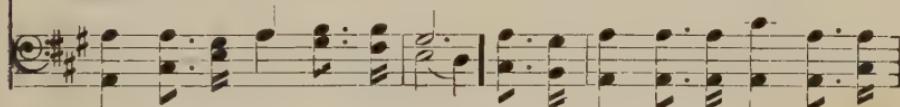
R. A. GLENN.



1. I am think-ing to-night of my old cot-tage home, That  
 2. Ma - ny years have gone by since in pray'r there I knelt, With  
 3. One by one they have gone from the old cot-tage home, On



stands on the brow of the hill, Where in life's ear-ly morn-ing I  
 dear ones a-round the old hearth; But my moth-er's sweet pray'rs in my  
 earth I shall meet them no more; But with them I shall meet 'round the

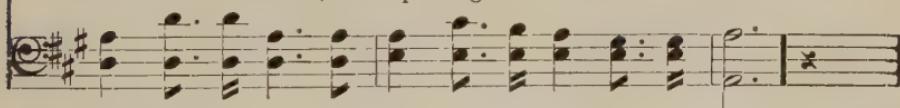


D.S. Where in life's ear-ly morn-ing I

CHORUS.  
FINE. Oh, my



once loved to roam, But now all is qui-et and still.  
 heart still are felt, I'll treas-ure them up while on earth.  
 beau-ti-ful throne, Where part-ing will come nev-er more.



once loved to roam, But now all is qui-et and still.

old cot-tage home,

D.S.



Oh, my old cot-tage home, That stands on the brow of the hill,  
 of the hill,



No. 60. Explain Key of E. Do is on E, Ti on D $\sharp$ . Study the following scale of E.

## Scale of E.

1 2 3 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 I 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 E F $\sharp$  G $\sharp$  A B C $\sharp$  D $\sharp$  E E D $\sharp$  C $\sharp$  B A G $\sharp$  F $\sharp$  E  
 Do Re Mi Fa Sol La Ti Do Do Ti La Sol Fa Mi Re Do  
 5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

No. 61.

H.

Broth-er, let the trou-bles go; There's no use in fret-ting so;  
 Yours is but the com-mon fate, Learn to la-bor and to wait.

No. 62.

H.

We are learn-ing, We are learn-ing How to sing by note, . . .  
 We are learn-ing, we are learn-ing How to sing by note, . . .  
 Then we'll nev-er sing, . . . . nev-er sing by rote.  
 Then we'll nev-er, nev-er sing by rote

Mi fa fi sol fa mi ri mi, Re do di re do ti,  
 In speak-ing of a per-son's faults, Pray don't forget your own;

Mi sol se fa sol mi ri mi, Sol do te la ti do,  
 Re mem-ber those with-hold-ing class Should seldom throw a stone

## No. 64. CHARMING LITTLE VALLEY.

H. G. NAGELI.

*Slowly and softly.*

1. Charming lit-tle val - ley, Smiling all so gay - ly, Like an an - gel's brow.  
 2. Skies are bright a-bove thee, Peace and quiet love thee, Tranquil little dell;  
 3. May our spir-it-s dai - ly Be like thee, sweet valley, Tranquil and se - rene:

Spread-ing out thy treasures, Call-ing us to pleasures, In - no-cent as thou.

In thy fragrant bow-ers, Twining wreaths of flowers, Love and friendship dwell  
Emblems to us giv - en, Of the vales of heav-en, Ev - er bright and green.

## No. 65. AS WE MEASURE.

J. H. HALL.

ALICE CARY.

1. Do not look for wrong or e - vil, You will find them if you do;  
 2. Look for good-ness, look for glad-ness, You will meet them all the while,

As you meas - ure for your neigh-bor, He will meas - ure back to you.  
If you bring a smil ing vis - age To the glass you meet a smile

## No. 66. THE MOUNTAIN BROOKLET.

A. S. K.

A. S. KIEFFER.

1. Happy lit - tle moun-tain brooklet, Wind-ing free 'mid fern and pine,  
 2. Once, a - long the moss - y bank-let, Chas-ing but - ter - fly and bee,  
 3. When a - gain, in man-hood's glo - ry, Un - der-neath the round,full moon,  
 4. Now I stand a - lone, be - side thee In the gloam-ing of life's day,  
 5. Happy lit - tle moun-tain brooklet, Wind-ing 'mid the ferns and pine,

Sing - ing to the field and for - est With a mel - o - dy di - vine.  
 I was hap - py, free and care - less, As a lit - tle child could be.  
 Breath'd I here the "old, old sto - ry" In a passioned,low,love-tune.  
 Catch - ing glimps - ses of the glo - ry Of that land so far a - way.  
 Thou dost fill my heart with rap - ture, As I list thy voice di - vine.

CHORUS.

Whirl-ing, twirl - ing, on-ward rush - ing To the blue and bound-less sea;

Splash-ing,flash-ing, dash-ing, gush-ing,Thou art still a joy to me.

Used by permission.

No. 67. Explain Key of B. Do is on B, Ti on A $\sharp$ .

## Scale of B.

1 2 3 1 2 3 4 5 5 4 3 2 1 3 2 1  
I 2 3 4 5 6 7 8 8 7 6 5 4 3 2 I  
B C D E F G A B B A G F E D C B  
Do Re Mi Fa Sol La Ti Do Do Ti La Sol Fa Mi Re Do  
4 3 2 1 4 3 2 1 1 2 3 4 1 2 3 4

No. 68.

H.

Come, said Je-sus' sa-cred voice, Make my paths your choice;  
I will guide you to your home, Wea-ry pil-grim, come.

No. 69.

1. Shout a-cross the si-lent sea, Ship a-hoy! Ship a-hoy!  
2. Days and nights a-lone we sail, Ship a-hoy! Ship a-hoy!  
Oh, what sight could glad-der be, Ship a-hoy! ship a-hoy!  
Cheer her on the ris-ing gale, Ship a-hoy! ship a-hoy!

No. 70. Compare the following exercise with No. 63.

Mi fa fi sol fa mi ri mi, Re do di re do ti.  
In speak-ing of a per-son's faults, Pray don't for-get your own;  
Mi sol se fa sol mi ri mi, Sol do te la ti do.  
Re mem-ber those with homes of glass Should chide them w-a stone.

## EVENING GREETING.

No. 71. May be played in B $\flat$ .

W. B. BRADBURY.

A.L.L.



1. Good eve - ning, dear teach - er, good eve - ning to you, We  
We've left our dear homes, and the loved ones all there, To  
2. Good eve - ning, com - pan - ions, good eve - ning to all. W.  
And we will en - deav - or, what - ev - er we do, in  
3. We meet here this eve - ning to stud - y sweet song, Our  
And, striv - ing to fol - low the blest gold - en rule, Too



greet you a - gain with our friend - ship most true;  
meet you and greet you in fel - low - ship here,  
come with a greet - ing at du - ty's glad call;  
love and o - be - dience our work to pur - sue,  
voi - ces to train, while the notes we pro - long;  
quick - ly will speed the bright hours of the school.



1ST DIVISION.

2D DIVISION.

1ST DIVISION.

2D DIVISION.



Good eve - ning, good eve - ning, good eve - ning, good eve - ning,



A.L.L. ff

Repeat pp.\*



Good eve - ning, good eve - ning, good eve - ning to all.



\* In a concert, this may be sung with pleasing effect as an echo, by pupils at a distance.

No. 72. Tempo. Key of F $\sharp$ . Do is on F $\sharp$ , Ti is on E $\sharp$ .

Scale of F $\sharp$ 

F# G# A# B C# D# E# F# E# D# C# B A# G# F#  
Do Re Mi Fa Sol La Ti Do Do Ti La So! Fa Mi Re Do

No. 73.

H.

Schol-ars, while you gath er here, Do your best, Do your best;  
Al-ways to the rule ad - here, Do your best, Do your best.

No. 74.

H.

1. How sweet and fair all na - ture seems, In robes of va - ried hue;  
2. Be -neath the cool and qui - et shade, She spreads her car-pet green;  
Her fra grant lawns, her winding streams, And skies of mild-est blue.  
The laugh-ing moonlight wanders there, To bless the tran-quil scene.

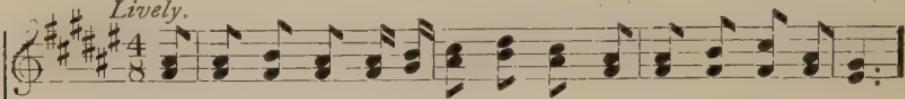
No. 75. Compare the following exercise with No. 70.

Mi fa fi sol fa mi ri mi, Re do di re do ti,  
In speak-ing of a person's fault, Pray don't forget your own;  
Mi sol se fa sol mi ri mi, Sol do te la ti do,  
Re mem ber those with homes of glass Should sel-dom throw a stone.

## SLEIGHING GLEE.

No. 76. May be played in F.

J. H. HALL.

*Lively.*

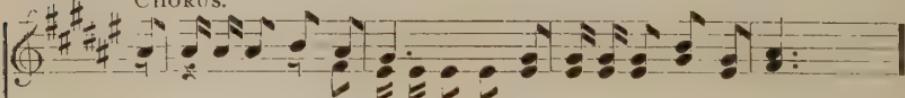
1. A-way we go, o'er the fleecy snow, Where moonbeams sparkle round;
2. With laugh and song we will glide a-long, A-cross the glist'ning snow;
3. Our hearts are light on this joy-ous night, Come join our hap py throng;



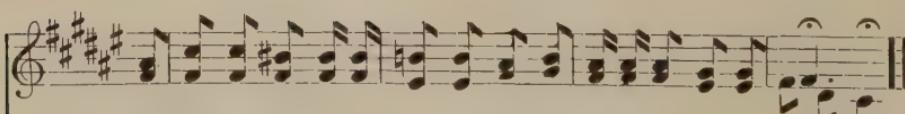
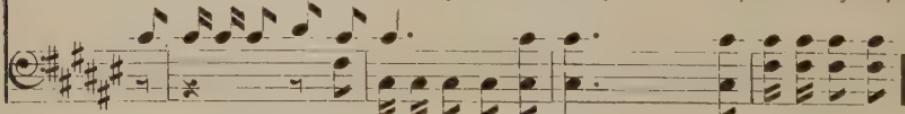
Our hearts keep time to the mu-sic's chime. As mer-ri-ly on we bound.  
 With friends be-side us we gai-ly ride, The beau-ti-ful track be-low.  
 We swift-ly go o-ver ice and snow, And mer-ri-ly join in song.



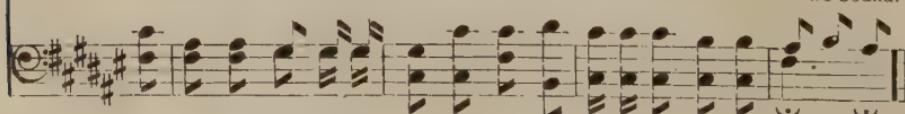
CHORUS.



As mer-ri-ly on we bound, As mer-ri-ly on we bound;  
 As mer-ri-ly on we bound, Yes, mer-ri-ly on,



Our hearts keep time to the music's chime, As mer-ri-ly on we bound.  
 we bound.



**No. 77.** Explain Key of F. Do is on F, Fa is on B♭. Compare with the Key of F♯. Explain the difference in the two keys.

## Scale of F.

**No. 78.**

Up the hill and down a - gain, Here we go; ...  
Oh! it is such fun you know, Yes, we know.

**No. 79.** Explain the C (Tenor) clef, and *D.S.*

Bounding bil - lows, cease your mo - tion, Bear me not so swift-ly o'er,  
*D.S. I will tempt the waves no more.*

Cease thy roar-ing, foam-ing o - cean, Cease thy roar-ing, foam-ing o - cean,

FINE.

*D.S.***No. 80.** Compare the following exercise with No. 75.

Mi fa fi sol fa mi ri mi, Re do di re do ti,  
In speak-ing of a per-son's faults, Pray don't for-get your own;

Mi sol se fa sol mi ri mi, Sol do te la ti do,  
Re-mem-ber those with homes of glass Should sel-dom throw a stem.

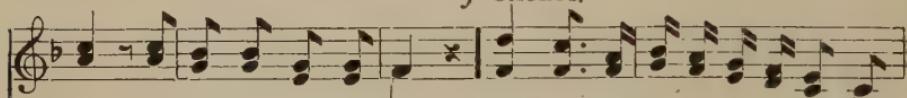
## No. 81.

## SOME FOLKS.

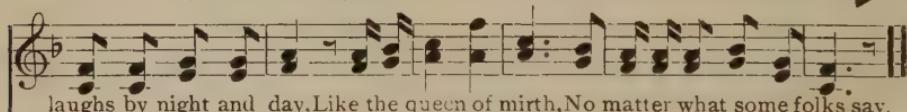
(College Song.)

Words and music by  
STEPHEN C. FOSTER.*mf Lively.*

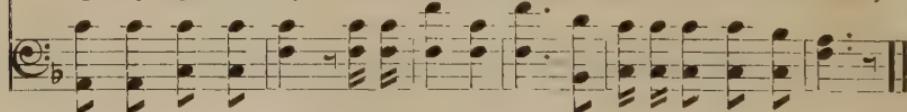
1. Some folks like to sigh— Some folks do, Some folks do; Some folks long to
2. Some folks fear to smile— Some folks do, Some folks do; Oth - ers laugh thro'
3. Some folks fret and scold— Some folks do, Some folks do; Oth - er's hearts are
4. Some folks get gray hairs— Some folks do, Some folks do; Brood-ing o'er their

*f CHORUS.*

die, But that's not me nor *you*. Long live the mer-ry, mer-ry heart That  
guile, But that's not me nor *you*.  
cold, But that's not me nor *you*.  
cares, But that's not me nor *you*.



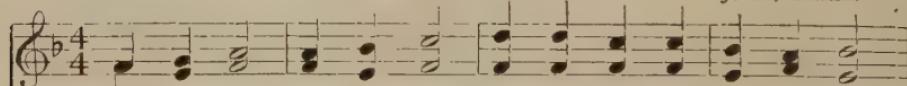
laughs by night and day. Like the queen of mirth, No matter what some folks say.



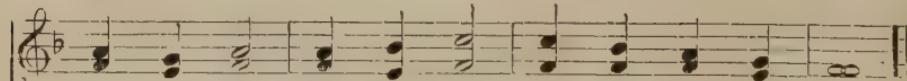
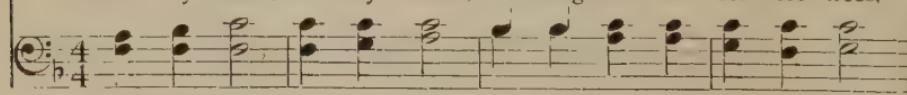
## No. 82.

## WINTER'S GONE.

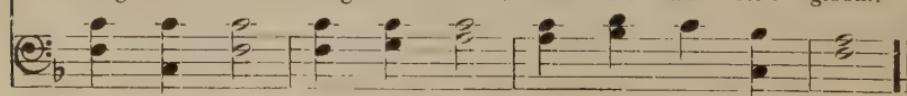
J. H. HALL.



1. Win - ter's gone, win - ter's gone, Love-ly springtime hast - ens on,
2. Ev - 'ry breeze, ev - 'ry breeze, Flit - ting thro' the for - est trees,



Birds will sing. birds will sing Sweet - est songs of spring  
Bring - eth bloom, bring - eth bloom, From cold win - ter's gloom.



## No. 83. WE SAY GOOD-NIGHT.

JESSIE H. BROWN.

J. H. FILLMORE.



1. As now we leave this hap - py place, O God, be Thou our Light.
2. May these young lives in faith en-dure, May e - vil nev - er Slight.
3. Be near us all for ev - er-more, And guide our steps a - ligh.



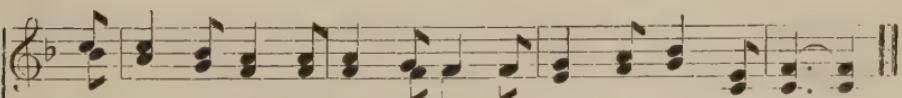
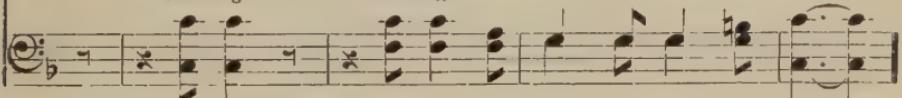
And grant to ev - 'ry soul Thy grace, As here we say "Good-night!"  
 And may they al - ways be as pure As when we say "Good-night!"  
 That we may reach the tran - quil shore, Where no one says "Good-night!"



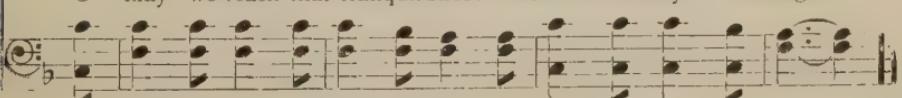
## REFRAIN.



Good - night! Good - night! As here we say "Good-night!"  
 Good - night! Good - night! As when we say "Good-night!"  
 Good - night! Good - night! When no one says "Good-night!"  
 Good-night! Good-night!



O grant to ev - 'ry soul Thy grace, As here we say "Good-night!"  
 O may they al - ways be as pure As when we say "Good-night!"  
 O may we reach that tranquil shore Where no one says "Good-night!"



No. 84. Explain Key of B $\flat$ . Do is on B $\flat$ , Fa is on E $\flat$ . Compare with the Key of B, and explain the difference in the two keys.

Scale of B $\flat$ .

No. 85.

H.

No. 86.

H.

No. 87. Compare the following exercise with No. 80.

No. 88.

## LET IT PASS.

Arr.

J. H. HALL.



**No. 89. SPREADING A RUMOR.**

THEO. F. SEWARD, by per.

1. Says Gossip One to Gos-sip Two, "While shopping in the town, Old Mrs. Pry to
  2. Says Gossip Two to Gos-sip Three, Who cast her eyelids down, "I've heard it said, to .
  3. Says Gossip Three to Gos-sip Four, With something of a frown, "I've heard strange news, what
  4. Says Gossip Four to Gos-sip Five, Who blazed it round the town, "I've heard today such

"me remarked, Smith bought his goods of Brown."  
"day, my friend, Smith got his goods from Brown,"  
do you think? Smith took his goods from Brown,"  
shocking news, Smith stole his goods from Brown."

Smith bought his goods of Brown.  
Smith got his goods from Brown.  
Smith took his goods from Brown.  
Smith stole his goods from Brown.

Of Brown? Of Brown,  
From Brown? From Brown,  
From Brown? From Brown,  
From Brown? From Brown

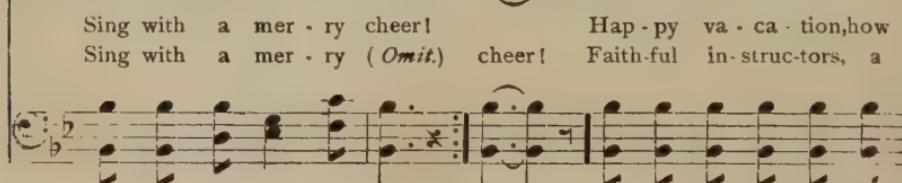
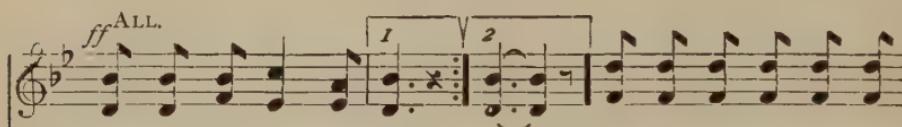
## RETURN TO SCHOOL.

No. 90. Explain 1ST and 2ND ending.

Old College Melody



1. { To school and its pleas - ures a - gain we re - turn,  
 GIRLS. { A - gain we as - sem - ble, our les - sons to learn.  
 2. { How pleas - ant the sum - mer and full of de - light,  
 BOYS. { The au - tumn is com - ing, so tran - quil and bright.



quick - ly it passed! Hol - i - day ram - bles are o - ver at last, greet-ing for you! Let us in ear - nest our la - bors pur - sue,



Wel - come to all! Wel - come to all! Sing with a mer - ry cheer!



**No. 91.** Explain Key of E $\flat$ . Do is on E $\flat$ , Fa is on A $\flat$ . Explain the difference in the keys of E and E $\flat$ .

**Scale of E $\flat$ .**

**No. 92.**

H.

There's a rich re-ward for you, If the right you strive to do;  
And you'll ne'er re-gret the day, When you chose the bet-ter way.

**No. 93.**

H.

When the eve-ning bells I hear, At the twilight's gen-tle hour,  
Ring-ing out their hope and cheer, Help me trust Thy ho-ly pow'r.

**No. 94.** Compare the following exercise with No. 87. Study Notes 13 and 14, and example 17 in Rudiments, for explanation of the Double Flat.

Mi fa fi sol fa mi ri mi, Re do di re do ti,  
In speak-ing of a per-son's faults, Pray don't for-get your own;  
Mi sol se fa sol mi ri mi. Sol do te la ti do.  
Re mem-ber those with home of class Should sel-dom throw a stone.

## No. 95. WE'RE A HAPPY VOCAL BAND.

J. H. LESLIE.

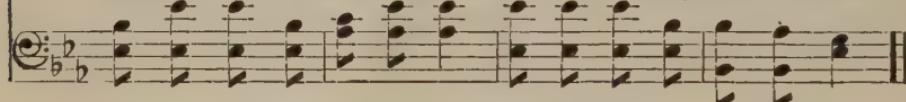
By per. E. D. KACK.



1. We're a hap - py vo - cal band, All u - nit - ed, heart and hand
2. Mer - ry, mer - ry all the day, Quick-ly flies the time a - way
3. Care is ban-ished from the mind; All our sor-rows left be - hind

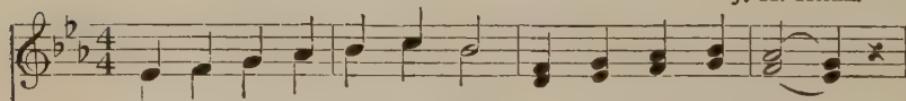


Sing-ing light - ly, glad and free, Hap-py, hap - py, hap - py we.  
 Sing-ing morn-ing, noon and eve, Hav-ing not the time to grieve.  
 Danc-ing eyes are spark-ling bright; Fa - ces beam-ing with de - light.

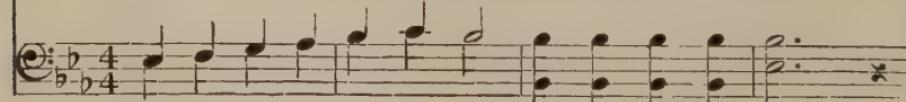


## No. 96. IN OUR LITTLE BOAT.

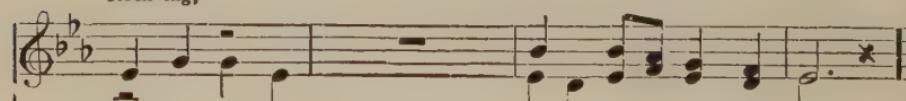
J. H. HALL.



1. In our lit - tle boat we glide, Soft the breez - es blow,
2. Wa-ter li - lies by our side, As we wan - der by,
3. In our lit - tle boat we glide, While the breez - es blow,



Rock-ing,



Rock-ing,  
 Rock-ing,  
 Rock-ing,

Rock-ing to and fro.  
 Home-ward by and by.  
 Home-ward by and by.

Rock-ing.



## No. 97.

## SHE IS SLEEPING.

MRS. UNDERWOOD.

CHAS. EDW. POLLOCK.

1. She is sleep - ing, calmly sleep - ing, In a new - made grave to -  
 2. She is sing - ing, sweetly sing - ing, In the par - a - dise a -  
 3. She is bloom - ing, brightly bloom-ing, 'Mid the fair - est flow'rs of  
 4. She is wait - ing, ev - er wait - ing, For the friends she loved the

day; We are weep - ing, sad-ly weep - ing, For the dar - ling gone a-way.  
 above, Where celes - tial courts are ringing With the mel - o - dy o' love.  
 light, In the gar - den of sweet E-den Where the flow - ers nev - er blight  
 best, And she'll glad - ly hail their coming, To the man - sions of the blest.

One by one the gen - tle Shepherd Gath - ers lambs from ev - 'ry  
 One by one the Sav - iour gath - ers Earth - ly min - strels for His  
 One by one the Fa - ther gath - ers Choic - est flow - ers, rich and  
 One by one the Lord will call us, As our la - bor here is

fold, Folds them to His lov - ing bo - som, With a ten - der ness un told.  
 own, And our Maud has joined the chorus Of the an - gels round the throne  
 rare, And transplants them in His gar - den; They will bloom for - ev - er there.  
 done; And then as we cross the riv - er, We may meet her one by one.

**No. 98.** Explain Key of A $\flat$ . Do is on A $\flat$ , Fa is on D $\flat$ . Explain the difference in the keys of A and A $\flat$ .

**Scale of A $\flat$ .**

**No. 99.**

H.

**No. 100.**

H.

**No. 101.** Compare the following exercise with No. 94.

## No. 102.

## WINTER HOURS.

1. Win - ter hours are glid - ing fast, The spring will soon be here.  
2. Sweet in - deed the gen - tle spring, When earth is rob'd in flow'rs  
3. Win - ter has a charm for me, With robes of daz - zling white

The groves with mu - sic will re-sound, The wa -ters spar - kle clear.  
And beau - ti - ful the sum - mer day, With all its leaf - y bow'rs.  
How bright-ly shines on ev - 'ry side, The moon's pale sil-ver light.

## No. 103.

## SWEET BELLS.

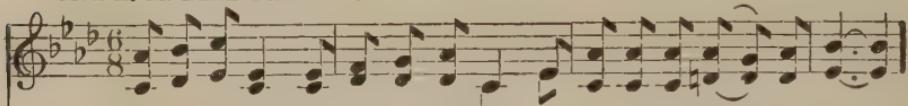
W.

Bells, sweet bells, those eve ning bells.  
Sweet bells, sweet bells. Those eve-ning bells, sweet bells, how  
ma - ny a tale their mu - sic tells.  
Sweet bells sweet bells their mu - sic tells

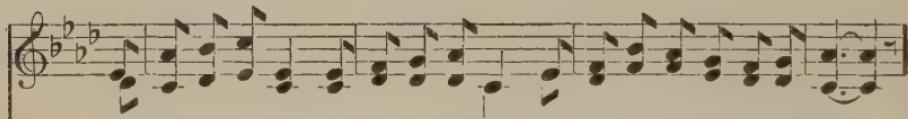
## No. 104. ALL WILL DEPEND UPON YOU.

Mrs. L. M. BEAL BATEMAN.

FRED A. FILLMORE



1. Whether you rise, or whether you fall, As life you are trav-el-ing through
2. Ros-es with thorns, and ros-es with-out, Are growing the whole world through
3. Wa-ter is free, and whis-key is dear, And you have your choice, 'tis true;
4. La-bor is plen-ty, wa-ges are sure, For him who is will-ing to do,



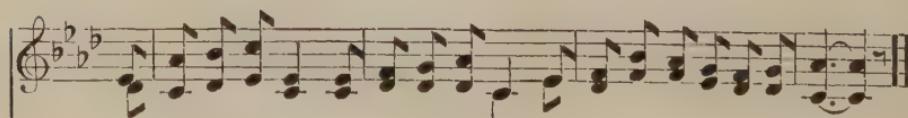
To gath-er respect, or gath-er contempt, It all will depend up-on you.  
 And if you get sweets, or if you get stings, It all will depend up-on you.  
 So whether you live like man or a brute, It all will depend up on you.  
 And whether you waste or save and get rich, It all will depend up-on you.



## CHORUS.



All will de-pend up-on you, . . . . Yes, all will de-pend on you;  
 All will de-pend up-on you, de-pend on you;



What-ev-er you get of good or of ill, It all will depend upon you.



**No. 105.** Explain Key of D $\flat$ . Do is on D $\flat$ , Fa is on G $\flat$ . Explain the difference in the keys of D and D $\flat$ .

Scale of D $\flat$ .

**No. 106.**

H.

**No. 107.**

Arr. German.

**No. 108.** Compare the following exercise with No. 101.

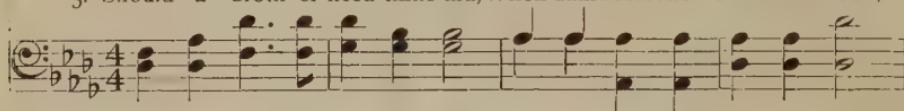
## No. 109.

## KICK HIM DOWN.

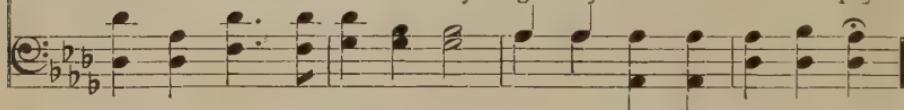
E. C.

*Moderato.*

E. COOK.



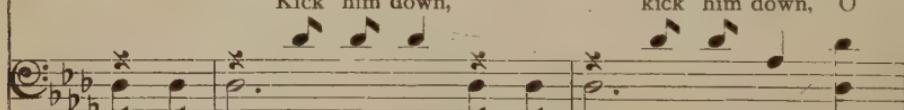
Rob him of his world - ly wealth, Steal the pre - cious boon of health,  
 Scorn him! why should you, for sooth, E - ven wait to know the truth?  
 Nev - er think some fu - ture day Might thy work of love re - pay.



REFRAIN.



Kick him down, kick him down, O



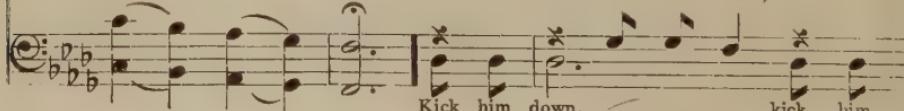
Kick him down, kick him down,



*a tempo.*

*rit.* kick him down.

Kick him down,

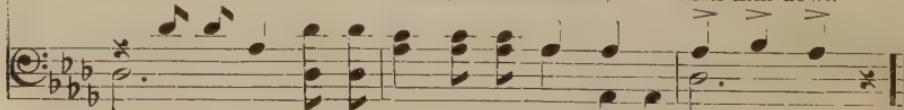


Kick him down, kick him down,



kick him down. Kick him down, kick him down, O

kick him down



down,

By per.

Kick him down.

**No. 110.** Explain Key of G $\flat$ . Do is on G $\flat$ , Fa is on C $\flat$ . Explain the difference in the keys of G and G $\flat$ .

### Scale of Gb.

2 3 4 1 2 3 1 2 2 1 3 2 1 4 3 2  
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 Gb Ab Bb Cb Db Eb F Gb Gb F Eb Db Cb Bb Ab Gb  
 Do Re Mi Fa Sol La Ti Do Do Ti La Sol Fa Mi Re Do

**No. 111.** Explain Dynamic marks. Round in four parts.

Musical score for "Scotland's Burning" featuring four staves. The first staff (Part 1) starts with a treble clef, a key signature of two flats, and a common time signature. The second staff (Part 2) starts with a bass clef, a key signature of one flat, and a common time signature. The third staff (Part 3) starts with a treble clef, a key signature of one flat, and a common time signature. The fourth staff (Part 4) starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics "Scot - land's burn-ing, Scot - land's burn - ing, Look out, Look out," are written below the first staff, and "Fire! Fire! Fire! Fire! Pour on wa - ter, Pour on wa - ter," are written below the fourth staff.

No. 112.

H

A musical score for two voices, likely soprano and alto, in common time and F major. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. The vocal parts are separated by a basso continuo line with a basso C-clef. The lyrics are: "All the spring-ing flow-ers, All the fruit-ful show-ers, All the stars a - bove us, Tell that God doth love us." The music consists of eighth and sixteenth note patterns, with some rests indicated by 'x' marks.

**No. 113.** Compare the following exercise with No. 108.

A musical score for 'The Sol-fa Song' in G clef, 4/4 time, and B-flat major. The lyrics are: 'Mi fa fi sol fa mi ri mi, Re do di re do ti, In speak-ing of a person's faults, Pray don't forget your own; Mi sol se fa sol mi ri mi, Sol do te la ti do. Re - mem-ber those with homes of glass Should seldom throw a stone.' The music consists of two staves of eight measures each.

## No. 114.

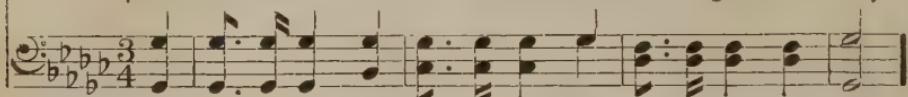
## OLDEN MEMORIES.

ALDINE S. KIEFFER.

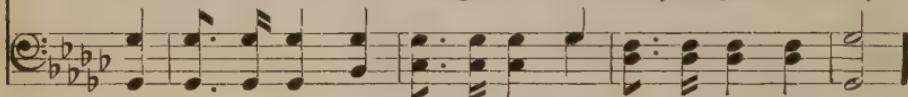
A. S. KIEFFER by pos.



1. I sit and watch the gold - en stars Be - gem the az - ure blue,
2. I hear the song you used to sing In summer twi - light hours,
3. I hear a - gain the whisper'd vows Of con stan cy and love,
4. No more! no more on Time's wild shore Shall we to geth - er stray,



And watching dream a dream of love, Of heav'n, and home, and you;  
 When Love's sweet chain first bound our hearts In hap - py perfumed bow'rs.  
 That then were breath'd while golden stars Beam'd on us from a - bove.  
 Thro' sum - mer bow'rs in twi-light hours When day has passed a - way.



But dark - er grows the night a-round, While plaintive zephyrs sigh,  
 It comes to me borne o'er the sea Of moan-ing, surf - beat years,  
 But dens - er grows the night a-round, More sad the night-wind sighs,  
 'Twas but a dream, 'tis still a dream, I gaze on heav'n's deep blue:



And mem - 'ry calls up vanished scenes Of hap - py days gone by.  
 Its sil - v'ry ca-dence thrills my heart, And fills mine eyes with tears  
 As vis - ions of once hap - py days Fade out be - fore mine eyes.  
 A lone - ly wan-drer far a-way From home, and heav'n, and you.



## REVIEW OF KEYS.

Every singer should be able to change quickly the *mental effect* of a tone, while using it to pass from one key to another. This ability to change the mental effect of a tone may be acquired by thoroughly practicing the following exercise through all the keys without stopping. Use syllables, la, and words.

## No. 115.

H.

Key of C, to . . . . . Key of G, to . . . .

First we sing in key of C, . . . Then we sing in key of G, .

Key of D, to . . . . . Key of A, to . . . .

Next we sing in key of D, . . . Then we sing in key of A, .

Key of E, to . . . . . Key of B, to . . . .

Now we sing in key of E, . . . Then we sing in key of B,

Key of F#, to . . . . . Key of Gb,\* to . . . .

Next we sing in key F sharp, . . . Then we sing in key G flat, .

Key of Db, to . . . . . Key of Ab, to . . . .

Now we sing in Key D flat, . . . Next we sing in key A flat,

Key of Eb, to . . . . . Key of Bb, to . . . .

Then we sing in key E flat . . . Now we sing in key B flat . .

Key of F, to . . . . . Key of C.

Next we sing in key of F, . . . Then again in key of C, . .

\* It will be noticed that the keys of F<sup>#</sup> and G<sup>b</sup> have the same pitches, but different representations such keys are called "Enharmonic Keys."

We now give a few exercises in Minor music. See Lesson X, in Rudiments.

No. 116. Explain the Key of A Minor, relative of C Major. La is on A, Si is on G $\sharp$ .

Scale of A Minor.

No. 117.

H.

No. 118.

NOW THE SHADES.

J. H. H.

No. 119. Explain the Key of E Minor, relative of G Major. La is on E, Si is on D $\sharp$ .

## Scale of E Minor.

1 2 3 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 3 2 1  
 I 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
 E F $\sharp$  G A B C D $\sharp$  E E D $\sharp$  C B A G F $\sharp$  E  
 La Ti Do Re Mi Fa Si La La Si Fa Mi Re Do Ti La

No. 120.

I

{ Rests a - bound, don't look round, Look, see  
 Ha, ha, ha, comes the test, (Omit. . . . .)

V<sub>2</sub>

here they're found; } Care - less ones will sing the rest.

No. 121. THE DAY IS OVER.

J. H. H.

I. Now the day is o - ver, Night is draw - ing nigh,  
 2. Give, oh, give the wea - ry, Calm and sweet re - pose,  
 3. When the morn-ing wak - ens, Then may we a - rise.

Sha - dows of the eve - ning, Steal a - cross the sky.  
 With Thy ten - drest bless - ing, May our eye - lids close.  
 Pure, and fresh, and sin - less, In Thy ho - ly eyes.

No. 122. Explain Key of D Minor, Relative of F Major. La is on D, Si is on C.

Scale of D Minor.

1 2 3 4 5 6 7 8 5 4 3 2 1  
D E F G A B♭ C♯ D D C♯ B♭ A G F E D  
La Ti Do Re Mi Fa Si La La Si Fa Mi Re Do Ti La

5 4 3 2 1 8 9 1 1 2 3 1 2 3 4 5

No. 123.

H.

1. Do not waste a mo-ment's time; Life at best is but a span.  
2. If con-tent-ment you would find, Spend the pre-cious mo-ments well,

La · bor hard and ear · nest · ly, La · bor, la · bor while you can.  
Ev ·'ry day do some good deed, Then your life is sure to tell.

No. 124.

## SLUMBER SONG.

J. H. HALL.

1. Slum-ber soft, lit - tle one, While the qui - et sha-dows creep;  
2. Slum-ber soft, lit - tle one, While the stars are peep-ing out;

Slum-ber, dear, do not fear; Love is watch-ing o'er thy sleep.  
Heav'n's bright gleams cheer thy dreams; An-gels guard thee round a - bout.

## MODULATION.

**No. 125.** Explain Modulation. See Ques. 93, in Rudiments.  
Key of G. H.

Mi fa sol sol la la sol, Ti ti do sol la ti do,

Key of C.

Sol sol do sol la la sol, Sol sol la re do ti do.

**No. 126.**

Key of D.

H.

Mi mi mi re ie re mi do, Sol sol sol sol la tu do,

Key of G.

Mi mi mi re re re do la, Sol sol sol sol la ti do.

**No. 127.**

Key of C.

H.

Do re mi mi fa la sol, Ti ti do do do ti do,

Key of F.

Sol sol mi mi fa la sol, Sol sol sol fa mi re do.

**No. 128.**

## DAY BY DAY.

Key of G.

J. H. HALL.

1. Day by day the man na fell, Oh! to learn this les son well;  
2. Day by day the prom ise reads, Dai ly strength for dai ly needs;

Key of C.      Key of F.      Key of C.

Still by con stant mer cy fed, Give me, Lord, my dai ly bread.  
Cast fore bod ing fears a way; Take the man na of to day.

## I'LL PRAY FOR THEE AT NIGHTFALL.

No. 129. Explain Dynamic Marks.

Arr. by E. H. VOORHEES.

*mf*

1. I'll pray for thee at night - fall, When all the world is still,
2. The wild flow'r's breathe their in - cense, In har - mo - ny sub - lime,
3. The name that there I'll whis - per, When day - light fades a - way,

When dew-drops lin - ger on the flow'r's, And moonbeams on the hill.  
The sol-emi brook seems pray-ing thee, Its mur - murs blend with mine.  
Shall be to me a bea-con star, To guide my tho'ts to thee.

*cres - cen - do. dim. mp*                            *crescendo. dim. p*

When shad - ows hov - er on their wings A - bout the ru - ined wall,  
The mer - ry winds now gen - tly moan, The stern old trees so tall,  
And there, while noise-less shad - ows come To hov - er round the wall,

*mp*    *p*

When I am low - ly bend - ing At night - fall, calm night-fall.  
Breathe forth with mine their sigh - ing, For thee, at calm night-fall.  
I'll breathe it in my evening prayer, At night - fall, calm night-fall.

## No. 130.

## WHISTLING SONG.

Selected.

J. H. KURZENKNABE.



1. It is bet - ter to whis-tle than whine, And bet - ter to laugh than to
2. It is bet - ter to whis-tle than whine, O man! with thy sor-row ful
3. It is bet - ter to whis-tle than whine, O mor - tal! so wea-ry with
4. It is bet - ter to whis-tle than whine. Though cares may op-press thee to



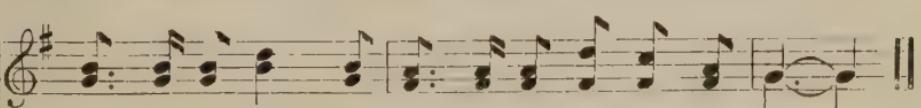
cry; For though it be cloud - y, the sun so be - nign Will  
brow; Go scat - ter the clouds, let the sun bright-ly shine, To  
care; Thank God for the love and the peace that is thine, And  
day; Re - mem - ber that wise lit - tle max - im of mine, And



## WHISTLE.



light up the beau - ti - ful sky; . . .  
cheer and to com - fort thee now; . . . (*Whistling*) . . . . .  
bless - ings per - mit - ted to share; . . .  
whis - tle your whin - ing a - way. . .

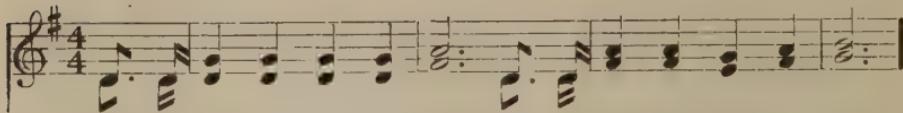


Will light up the beau - ti - ful sky.  
To cheer and to com - fort thee now.  
And bless - ings per - mit - ted to share.  
And whis - tle your whin - ing a - way.

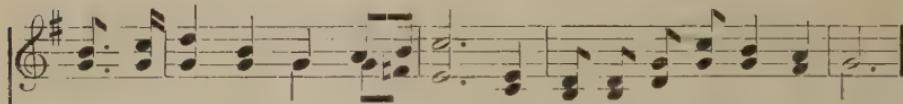


## No. 131. FACE YOUR FORTUNE LIKE A MAN.

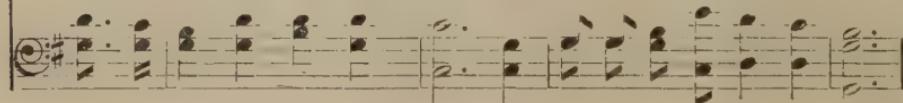
FRANK M. DAVIS.



1. There are foes for you to fight, There are wrongs for you to right,
2. Not for pov - er - ty, or pide, From your du - ty turn a - side,
3. Let no doubts your breast as - sail, Let no fears that you may fail



Do some good wher-e'er you can, And face your for-tune like a man,  
 But be ev - er in the run, And face your for-tune like a man,  
 In - ter-rupt your no - ble plan, To face your for-tune like a man.



Like a man, like a man, And face your for-tune like a  
 Like a man, like a man, like a man,



man; Do some good wher-e'er you can, And face your fortune like a man.  
 like a man;



**No. 132. SWINGING 'NEATH THE OLD  
APPLE-TREE.**
*Moderato.*

Words and Music by O. R. BARROWS.

CHORUS.

For the old-time greeting, Swinging 'neath the old apple-tree. Swinging, swinging,  
 Shouting in our gladness, Swinging 'neath the old apple-tree.  
 Thinking of the greeting, Swinging 'neath the old apple-tree.

Swing - ing,

Swing - ing, swing - ing, Lull - ing care to rest 'neath the old ap - ple-tree;  
 Swing - ing, Swing - ing 'neath the old ap - ple-tree;

Swing-ing, swing-ing, Swinging, swing-ing, Swinging 'neath the old ap - ple-tree.  
 Swing - ing, Swing - ing.

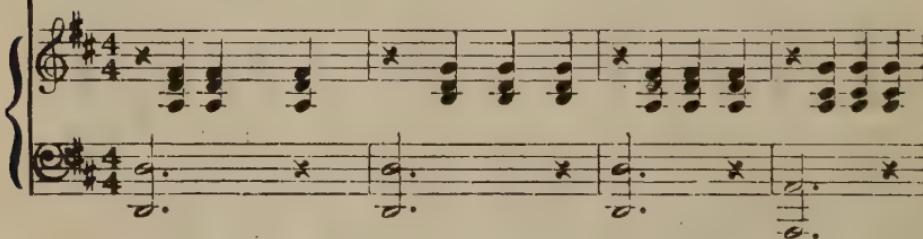
## No. 133. OLD FOLKS AT HOME.

S. C. F.

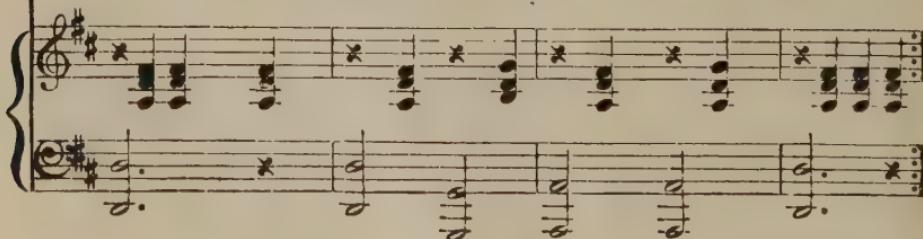
STEPHEN C. FOSTER.



1. Way down up - on the Swa-nee rib - ber, Far, far from home,  
All up and down de whole cre - a - tion, Sad - ly I roam,  
2. All round de lit - tle farm I wandered, When I was young,  
When I was play-ing wid my brud-der, Hap - py was I,  
3. One lit - tle hut a - mong de bushes, One dat I love,  
When will I see de bees a hum-ming, All round de comb?



Dare's wha' my heart am turn-ing eb - ber, Dare's wha'de old folks stay.  
Still long-ing for de old plan - ta-tion, And for de old folks at home.  
Den ma - ny hap-py days I squandered, Ma - ny de songs I sung.  
Oh! take me to my kind old mudder, Dar let me live and die.  
Still sad - ly to my mem'ry rush - es, No matter where I roam.  
When will I hear de ban - jo tumming, Down in my good old home?

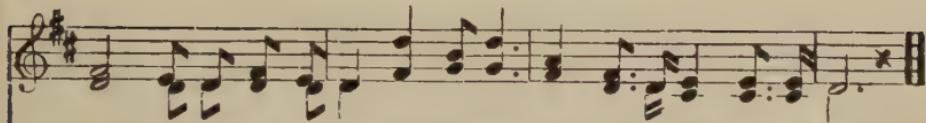


CHORUS.

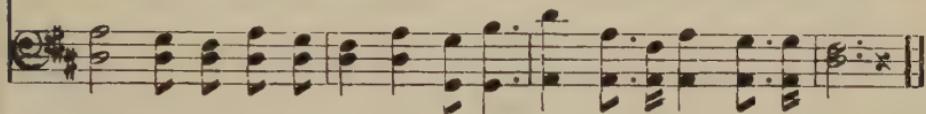


All de world am sad and drear-y, Eb - 'ry where I roam;





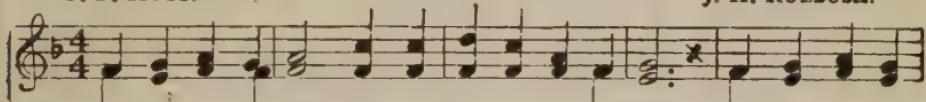
Oh darkies, how my heart grows weary, Far from de old folks at home.



### No. 134. THE GOLDEN RULE.

G. P. HOTT.

J. H. RUEBUSH.



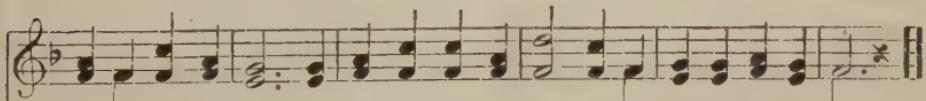
1. Day by day we're learn-ing Some use- ful thing to do; Hour by hour we're
2. Read-y with our les - sons We'll ev - er strive to be; Gain - ing use-ful
3. Courage then, my Schoolmate, And fight the foe within; Sa - tan flees be-



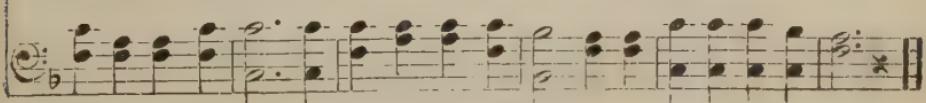
#### CHORUS.



turn - ing To what is good and true. All things,what-so - ev er,  
know-ledge, That is the task for me.  
fore us, The vic - t'ry we shall win.



Always strive to do, To oth-ers as you're wish-ing To have them do to you.



## No. 135. SONG OF THE CLOCK.

W.M. H. GARDNER.

J. H. ROSECRANS.

1. All the day and all the night, How the  
 2. When the happy boys and girls Enter  
 3. When va - ca - tion comes a - long, And the  
 4. While we grow and learn each year, Pa - tient

Tick, tock, tick, tock, tick, tock, tick, tock, tick, tock,

old clock ticks a - way! Tick - ing when the sun shines  
 with their bags and books, On bright eyes, and shin - ing  
 chil - dren go a - way, Some one says the old clock's  
 ly it ticks a - way, And we leave it with a

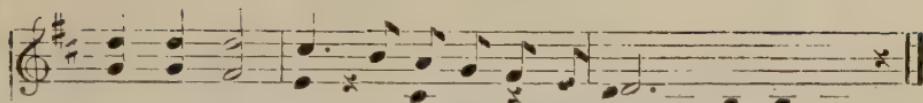
tick, tock, tick, tock, tick, tock, tick, tock, tick, tock,

bright, Tick - ing when the sky is gray.  
 curls, With a wel-come face it looks.  
 song Ticks out sad - ly all the day.  
 tear, When there comes our part - ing day.

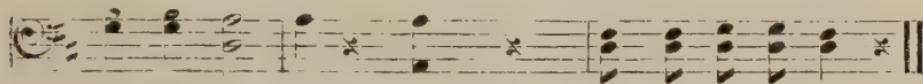
tick, tock, tick, tock, tick, tock, tick, tock, tick, tock, tick!

**REFRAIN.**

Tick, tock, tick, tock! Al - ways cheer-ful in its greet-ing, Tick, tock,  
 tick, tock! Hark! 'tis sing - ing, "time is fleet - ing, Work a - way then



chil - dren dear, You must start your life wo.k here.  
You must start your life work here

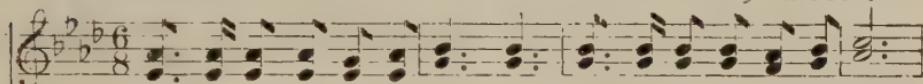


## No. 136.

## ECHOES.

A. F. WICKMAN.

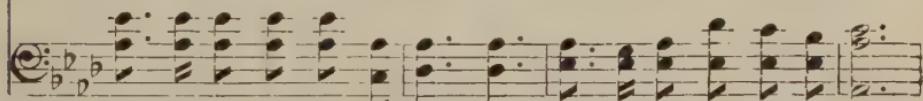
J. M. GOOD.



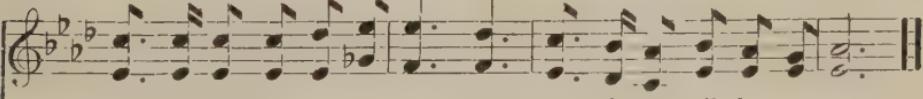
1. Smile, and a smil-ing world greets you; Frown and a cru-el world frowns;
2. Kind-ly speak kindly words g-eet you; Harsh-ly, and harsh words are rife.



Laugh, gladness ech - oes back laugh-ter; Weep, on - ly sad-ness re-sounds.  
Lov - ing, you win love's ca - ress - es; Un - lov-ing, ha - tred and strife.



Ev - 'ry act thus wakes an ech - o, This soon or lat - er we learn;  
Cheer - ful be, sunbeams will find you; Gloom-y, and gloom will a-bound,



Laugh, let the ech - o be laugh - ter, Smile, win a smile in re - turn.  
Help - ful, and help - ers are plen - ty, I - dle, and few will be found.



## No. 137.

## A SCHOOL SONG.

J. D. VAUGHAN.

J. S. GOOD.

1. School is out, va - ca - tion's come, Now's the time to have some fun.
2. Quails are whist - ling 'mong the trees, Leaves are fanned by soft-est breeze
3. Fish - es sport in sil - v'ry streams, On whose rip- ples sun - light gleams
4. Laugh - ing, play - ing, all day long, We will join in hap - py song,

*D.C. School is out, va - ca - tion's come, Now's the time to have some fun;*

Put your books and slates a - way, Let's be jol - ly while we may.  
 But - ter - flies in col - ors fair, Per - fumes float-ing thro' the air.  
 Corn-fields wav - ing, har - vest soon, Oh, the love - ly days of June.  
 Through the meadows we will stray, Gath - ring flow'rs a - long the way.

*Tasks all done with hon - or bright, We will play from morn till night.*  
 CHORUS.

Hap - py days so full of joy,  
 Hap - py, hap - py days so full of joy so full of joy,

Fun for ev - 'ry girl and boy;

Jol - ly, jol - ly fun for ev - 'ry girl, for ev - 'ry girl and boy.

*D.C.*

## No. 138. THE CALL OF THE BELL.

JENNIE WILSON.

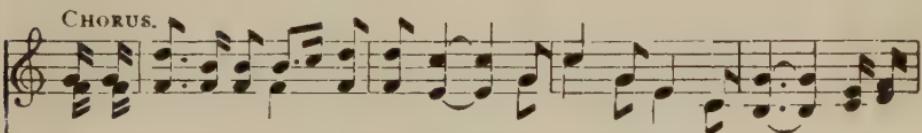
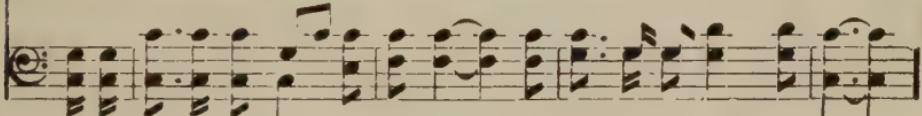
H. J. HYATT.



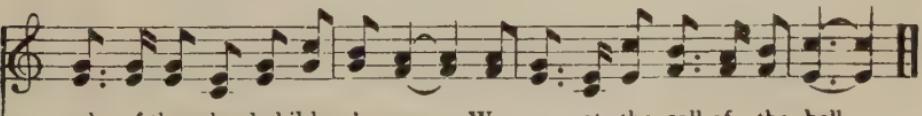
1. When in clear and fa - mil - iar ac - cents, Is ringing, "ding dong, ding dell,"
2. From our homes with their kindly shelter, Thro' by-way and bu - sy street,
3. "Tis a voice full of sweet-est mu - sic Which bids us from play to turn,
4. As we list to the cheer - y school-bell, We'll quickly its call o - bey,



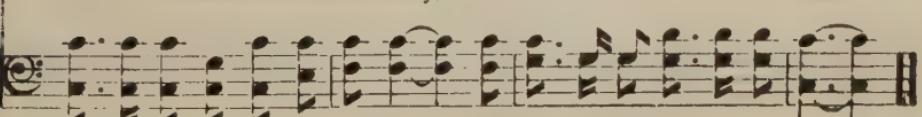
To the tasks of our pleas-ant school-room, We come as we hear the bell.  
 At the sound of the well-known summons, We has-ten with ea - ger feet.  
 And assem-ble with mates and teachers, Our les-sons to glad - ly learn.  
 And be faithful to all our du ties While gathered here day by day.



CHORUS. When a - far on the air is float-ing "Ding dong, ding dong, ding dell," In the



ranks of the school-children's arm-y, We come at the call of the bell.



## No. 139. PAPA AND MAMMA MUST KNOW.

C. W. R.

Motion Song.\*

C. W. RAY.

1. I have two ro - sy cheeks which you can see, Pa - pa says so,
2. I have two cher - ry lips which can't be beat, Pa - pa says so,
3. I have two lit - tle eyes like dia-monds bright, Pa - pa says so,
4. 'Tis an emp - ty and cheer-less home,folks say, Pa - pa says so,

Mam-ma says so. They are ev - er as sweet as sweet can be;  
 Mam-ma says so. They are fair as a peach and won-drous sweet,  
 Mam-ma says so. And they shine like the spark - ling stars at night,  
 Mam-ma says so. Where no sweet ba - by girl has come to stay;

My Pa - pa and Mamma must know.Would you like a lit - tle girl?  
 My Pa - pa and Mamma must know.Would you like a lit - tle girl?  
 My Pa - pa and Mamma must know.Would you like a lit - tle girl?  
 My Pa - pa and Mamma must know. You must need a lit - tle girl

Well, I'm too small; Pa - pa says so, Mamma says so, And I  
 Well,you can't have me, Pa - pa says so, Mamma says so, I am  
 If but nice and good, Pa - pa says so, Mamma says so, From your  
 Just a - bout my size, Pa - pa says so, Mamma says so, She would

For a little girl

From "Day School Crown," by per



neve-r would do for you at all; My Pa-pa and Mamma must know  
yet too very young as they a - gree; My Pa-pa and Mamma must know  
ver - y pleasant smile I guess you would! My Pa-pa and Mamma must know  
prove the greatest comfort 'neath the skies, My Pa-pa and Mamma must know



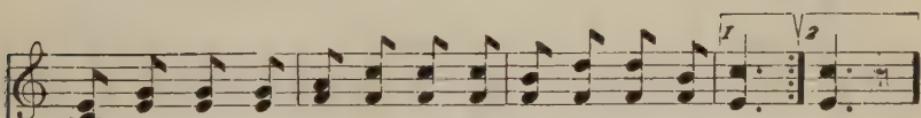
## No. 140. WE LOVE TO GO TO SCHOOL.

I. S.

ISAAC STAPLETON.



1. { Oh, we are hap - py girls and boys, We love to go to school; While  
And we should keep our fa - ces clean, With hair all combed out nice, And  
2. { Our les - sons we must learn with care, And we must sit up straight; Be  
We should not spit up - on the floor, For that is next to sin; We'll  
3. { Due thanks to God we'll not de - ny, For His pro-tect - ing care; He  
We'll al - ways do the thing that's right, In His all-see - ing eye; That



there we should not make a noise, But mind the teacher's rule,  
our good name for ev - er screen From wicked-ness and (*Omit.*) vice.  
care - ful not to break or tear Our pen - cil, book, or slate;  
clean our feet out - side the door, Be - fore we en - ter (*Omit.*) in.  
bears the rob - ins when they cry, And will our bur-dens bear;  
we may find a home so bright, In hea - ven when we (*Omit.*) die.



CHORU



Hip, Hip,Hurrah! Oh, yes, we love to go to school,we love to mind the rule



## No. 141. THE MEADOW SPRING.

ALDINE S. KIEFFER.

W. H. RUEBUSH.

4/4 time signature, treble clef, key of G major. The music consists of four measures of eighth-note chords.

1. There is a lit - tle mea-dow spring,Mea-dow spring,meadow spring,There
2. How oft we sought its mos - sy brink, Mos- sy brink, mos - sy brink,How
3. In dreams we oft - en sit by thee, Sit by thee, sit by thee, In
4. O mea-dow spring,flow ev - er on, Ev - er on. ev - er on, ()

4/4 time signature, bass clef, key of C major. The music consists of four measures of eighth-note chords.

4/4 time signature, treble clef, key of G major. The music consists of four measures of eighth-note chords.

is a lit - tle mea-dow spring Which sparkles bright and free. And  
oft we sought its mos - sy brink, When thirst-y from our play, And  
dreams we oft - en sit by thee, As in the days of yore. And  
mea-dow spring,flow ev - er on, Bright,sparkling, to the sea. We

4/4 time signature, bass clef, key of C major. The music consists of four measures of eighth-note chords.

4/4 time signature, treble clef, key of G major. The music consists of four measures of eighth-note chords.

round it once we used to sing, Used to sing, used to sing, And  
quaffed a crys - tal, cool - ing drink, Cool - ing drink, cool - ing drink, And  
sing a - gain our songs of glee, Songs of glee, songs of glee, And  
fol - low thee, life's dreams are gone,Dreams are gone,dreams are gone, We

4/4 time signature, bass clef, key of C major. The music consists of four measures of eighth-note chords.

4/4 time signature, treble clef, key of G major. The music consists of four measures of eighth-note chords.

round it once we used to sing In hap - py child - ish glee.  
quaffed a crys - tal, cool - ing drink, To cheer us for the day.  
sing a - gain our songs of glee, But youth shall come no more.  
fol - low thee, life's dreams are gone, But yet we'll sing of thee.

4/4 time signature, bass clef, key of C major. The music consists of four measures of eighth-note chords.

## THE MEADOW SPRING. Concluded.

CHORUS.

That lit - the mea-dow spring still flow - eth on, Flow eth on,  
 flow-eth on, flow-eth on,

flow - eth on, That lit - the meadow spring still flow- eth on,  
 flow-eth on, flow-eth on,

As in days of yore. A - las, our mer - ry child - hood  
 days of yore,

days are gone, Days are gone, days are gone, a -  
 days are gone, Days are gone, days are gone, a -

las, our mer - ry child - hood days are gone, We'll sing around its brink no more.

## No. 142. WHIP-POOR-WILL SONG.

J. C. B.

J. CALVIN BUSHEY. By per.



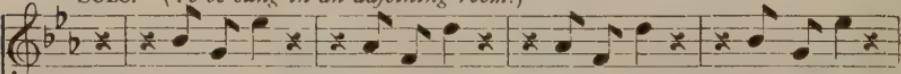
1. I wan - der by the wood - y rill, Where ev - 'ning sha - dows play,  
 2. Oh, soft he trills his ev - 'ning lay, By breezes born a - long,  
 3. It calls to mind the old, old home, So ma - ny miles a - way,



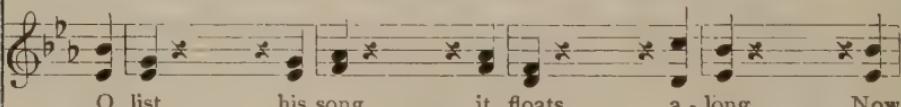
And hear the song of the whip-poor-will, As he sings his ev - 'ning lay.  
 A sad-den'd feel-ing up - on me comes, As I hear his ev - 'ning song.  
 With long lost friends I have oft times heard; As he sang his ev - 'ning lay.



*SOLO. (To be sung in an adjoining room.)*



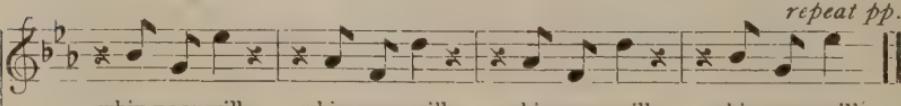
Whip-poor-will, whip poor-will, whip-poor-will, whip-poor-will



O list his song it floats a - long, Now



*repeat pp.*



whip-poor-will, whip-poor-will, whip-poor-will, whip-poor-will.



grave, now gay, . . . we hear his lay.



## No. 143.

## MARCH ALONG.

*Allegro.*

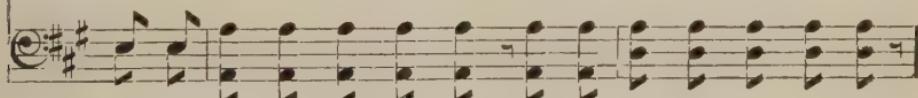
1. We are climb-ing Learn-ing's hill, March a - long, march a - long!
2. Ev - er up - ward will we go, March a - long, march a - long!
3. Let the slug-gard lag be - hind, March a - long, march a - long!



We are climb-ing Learning's hill, March a - long, march a - long!  
 Ev - er up - ward will we go, March a - long, march a - long!  
 Let the slug-gard lag be - hind, March a - long, march a - long!



We are climb-ing Learning's hill, And we climb it with a will;  
 Ev - er up - ward will we go, Tho' our progress may be slow;  
 Let the slug-gard lag be - hind, Pleasure we shall al - ways find;



March a - long, march a - long, march a - long, a - long!

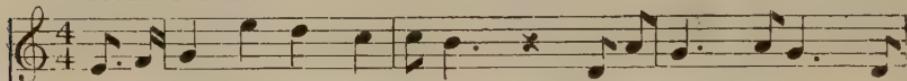


## No. 144.

## BEAUTIFUL RIVER.

W. F. HEATH.

SOPRANO SOLO.



1. Beau - ti - ful and wind - ing riv - er, Glid-ing thro' the sun - ny  
 2. In thy wave - lets soft, are shadowed, Flee-cy clouds, and sun - lit  
 3. Riv - er glid - ing ev - er on - ward, Sweet-ly plain - tive,sad and

- vale, Rippling with harmonious mur-murs, Thro' the green and moss - y  
 sky, Leaves are bending low to kiss thee, Li-lies on thy bo - som  
 low; Nev - er can thy sun-kissed waters Aught of care or sor - row

- dale. Drooping wil - lows bend - ing o'er thee, Rich - ly crown thy grass - y  
 lie. Dai-sies nes - tle 'mong the moss - es, Watered by thy fall - ing  
 know. Beau-ti - ful and wind - ing riv - er, Oft we lin - ger by thy

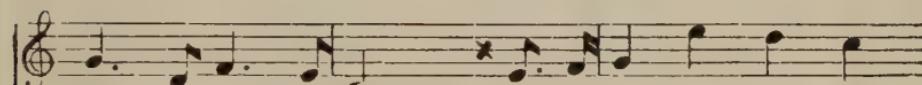
## BEAUTIFUL RIVER. Concluded.



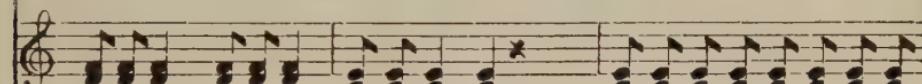
side, And thy bo - som moon-beams sil - ver, In the  
 spray, Per - fume la - den breez - es fan thee, Gold - en  
 side, List - 'ning to the witch - ing mu - sic, Of thy



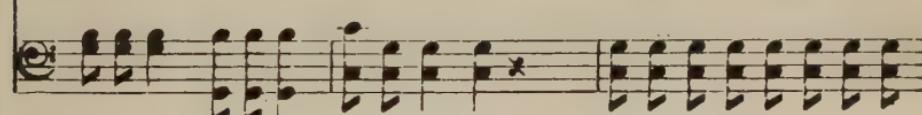
la la la la la, Lala la la la la la la la la la



stil - ly e - ven-tide. Wan - der on - ward, gen - tle  
 sun - beams o'er thee play. Wan - der on - ward, gen - tle  
 sing - ing, rip - pling tide. Wan - der on - ward, gen - tle



la la la la la la la la. Wander onward, gentle riv-er



riv - er, Ev - er wan - der on thy way



Murmur ev er, love-ly riv-er, Thou wilt cease thy rippling never, Wander on thy way.



## No. 145. TWILIGHT IS STEALING.

A. S. KIEFFER.

B. C. UNSELD.

1. Twi - light is stealing O - ver the sea, Shadows are fall - ing Dark on the lea .
2. Voices of lov'd ones, Songs of the past! Still linger 'round me, While life shall last.
3. Come in the twilight, Come, come to me! Bringing some message, Over the sea.

Borne on the night-winds, Voi - ces of yore, Come from the far - off shore.  
 Lone - ly I wan - der, Sad - ly I roam, Seek - ing that far - off home.  
 Cheer - ing my path-way, While here I roam, Seek - ing that far - off home.

CHORUS.

Far a - way be-yond the starlit skies, Where the love-light nev-er,nev- er dies,

Gleam - eth a man - sion filled with de-light, Sweet hap - py home so bright.

# TEMPERANCE SONGS.

"Wine is a mocker, strong drink is raging, and whosoever is deceived thereby is not wise.—Prov. xx: 1

## No. 146. THE TEMPERANCE CALL.

FRANZ ABT.



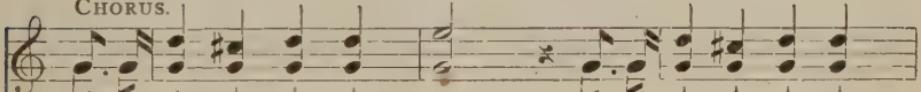
1. Hear the temp'rance call, Freemen, one and all! Hear your country's earnest cry
2. Leave the shop and farm, Leave your bright hearths warm, To the polls! the land to say,
3. Hail, our Fatherland! Here thy children stand, All resolved, u - nit - ed, true,



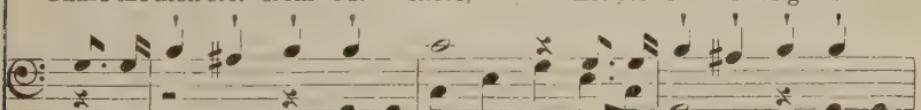
See, your na-tive land Lift its beck'ning hand! Sons of free-dom, come ye nigh!  
Let your lead-ers be True and no - ble, free, Fear-less, temp'rare, good, and brave.  
In the temp'rance cause, Ne'er to faint or pause ! This our purpose is, and vow.



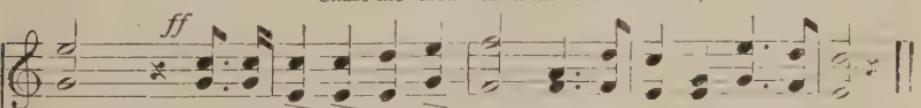
### CHORUS.



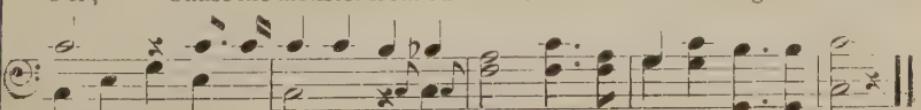
Chase the mon-ster from our shore, Let his cru - el reign be



Chase the mon-ster from our shore, Let his



o'er; Chase the monster from our sho'e, Let his cru - el reign be o'er.



cru - el reign be o'er, be o'er,

No. 147. THE TEMPERANCE BALL IS  
ROLLING ON.

J. H. HALL.



1. From the mountain to the prairies, From the val-leys to the sea, The  
2. Let the hills and mountains answer With a smile both bright and long, And



temp'rance ball is roll-ing, Hear the shout of ju - bi - lee. As the  
brooks ring out a laughter, Like the sweet - est cho - ral song. Let the



news goes roll - ing on - ward, Roll - ing on - ward round the world, Our  
for - ests bow re - spon - sive, And the birds their notes pro - long, For



hearts are fill'd with glad-ness, And our ban - ner is un - furl'd.  
all things must re - joice to see The tem-p'rance ball roll on.



CHORUS.



For the temp'rance ball is roll - ing, roll - ing on, The



## THE TEMPERANCE BALL IS ROLLING ON. Concluded.

temp'rance ball is rolling,rolling on, And our hearts are fill'd with gladness, Which we  
roll-ing on,  
ech-o with a song, When we see the temp'rance ball go rolling, roll-ing on.  
roll-ing, roll-ing on.

## No. 148. RALLY FOR THE RIGHT, BOYS!

J. A. B.

J. A. BUTTERFIELD.

1. Like a sol-dier brave,his land to save, Cour-age high and ar-mor bright ;
2. For-ward to the fight, strong in the right ; Fiercely must the bat-tle rage ;
3. We must conquer sin, if we would win Lau-rels for the victor's brow ;
4. When the conflict's o'er, on Jordan's shore, Numbered with the vet'-ran band,

FINE.

Push with vig-or on, and with your might Now ral-ly for the right, boys, ral-ly!  
Vic-tr'y will be ours, if we en-gage To ral-ly for the right, boys, ral-ly!  
Then with Christ our Captain, firm-ly now We'll ral-ly for the right, boys, ral-ly!  
In our Captain's ranks we hope to stand, So ral-ly for the right, boys, ral-ly!

t. s. Angels from a-bove will watch with love, Then ral-ly for the right, boys, ral-ly! D.S.  
CHORUS.

Virtue your watchword, March firmly onward; Stray not from wisdom's way; But remember 'tis the

## No. 149. GIVE US A CHANCE.

C. H. MEAD.

GEO. E. CHAMBERS.

1. We are on - ly girls and boys to-day, But then you all must know,  
 2. We are not too young to stand up straight, And keep our fa - ces bright,  
 3. We are blest with voi - ces sweet and clear, And with them we can sing,  
 4. We are start-ing right, and young or old, Just right we mean to be,

That girls and boys make wo-men and men, If God but lets them grow.  
 We're just the kind of peo-ple you need, To help you in the fight!  
 Un - til we make with tem-per-ance songs The whole wide wel-kin ring.  
 And come what may, we nev - er will stop Un - til the world is free!

CHORUS.

Then give us a chance our col - ors to show, To bravely do and dare,

We've tak-en a pledge no li - quor to drink, Nor smoke,nor chew,nor swear.

# NATIONAL AND MEMORIAL SONGS.

Rev. S. F. Smith was born in Boston, Oct. 21, 1808. He wrote the *national hymn*, "My country, 'tis of thee," (*America*), while a theological student at Andover, in 1832. It was first sung at a children's celebration in Boston, July 4, 1832. It immediately became popular. The music is of English origin.

## No. 150.

## AMERICA.

"Blessed is the nation whose God is the Lord. Ps. 33: 12.

S. F. SMITH.

HENRY CAREY.



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
- 3 Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God, to Thee, Au - thor of lib - er - ty,



Of thee , I sing; Land where my fa - thers died, Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet free-dom's song; Let mor - tal tongues a - wake, Let all that  
To Thee we sing; Long may our land be bright, With free-dom's

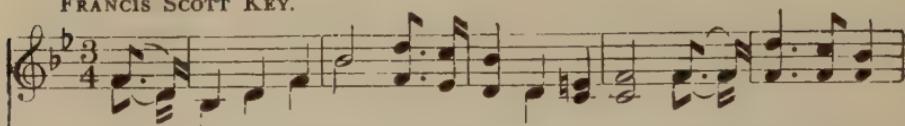


Pil-grim's pride, From ev - 'ry moun-tain side Let free-dom ring,  
tem - pled hills; My heart with rap - ture thrills, Like that a . above,  
breathe par-take, Let rocks their si - lence break, The sound pro-long.  
ho - ly light; Pro - tect us by Thy might, Great God, our King.

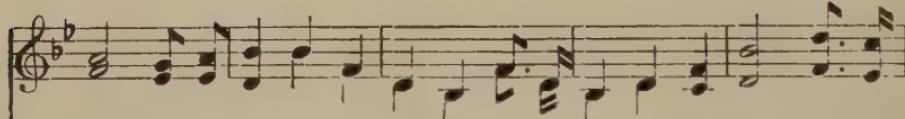


## No. 151. THE STAR-SPANGLED BANNER.

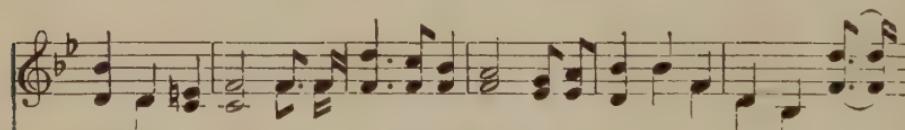
FRANCIS SCOTT KEY.



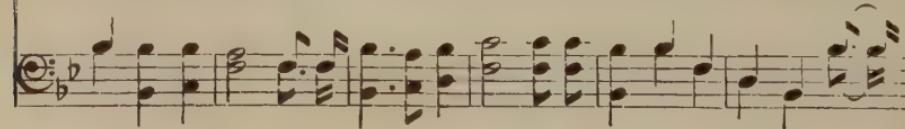
1. Oh, say can you see, by the dawn's early light, What so proudly we  
 2. On the shore dimly seen thro' the mists of the deep, Where the foe's haughty  
 3. Oh, thus be it ev - er when freemen shall stand Be - tween their lov'd



nail'd at the twilight's last gleaming, Whose broad stripes and bright stars, thro' the host in dread si - lence re - pos - es, What is that which the breeze o'er the home and foul war's des - o - la - tion; Blest with vic - try and peace, may the



per-ilous night, O'er the ramparts we watch'd were so gallantly streaming? And the tow - er - ing steep, As it fit - ful-ly blows, half conceals, half discloses? Now it heav'n-rescued land Praise the pow'r that hath made and preserved us a nation! Then



rock - ets' red glare, the bombs bursting in air, Gave proof thro' the catch - es the gleam of the morning's first beam, In full glo - ry re . con - quer we must, when our cause it is just, And this be our



**THE STAR-SPANGLED BANNER.** Concluded.  
CHORUS.

night that our flag was still there. Oh, say does that star-span-gled  
flet - ed, now shines on the stream. 'Tis the star-span-gled ban-ner, oh  
mot - to: "In God is our trust!" And the star-span-gled ban-ner in  
banner yet wave, O'er the land of the free, and the home of the brave?  
long may it wave, O'er the land of the free, and the home of the brave.  
tri-umph shall wave, O'er the land of the free, and the home of the brave

**No. 152. HOW SLEEP THE BRAVE.**

GEO. P. HOTT.

W. H. RUEBUSH.

1. How . . sleep the brave? Un - der the sod and the  
2. How . . sleep the brave? Un - der the flag of the  
3. How . . sleep the brave? Lau - rels of glo - ry are

dew; How qui - et their slumber, Where naught can en -  
free; They lov-ed their na - tion, With ar - dent de -  
theirs; Their mem'ry we cher-ish, Their lau - rels ne'er

sod and the dew cum - ber, God know-eth their num-ber, Their num-ber— the brave.  
vo - tions, And died as a ran-som, A ran-som— the brave.  
per - ish, Their im - mor-tells flour-ish, Im-mor-tells— the brave.

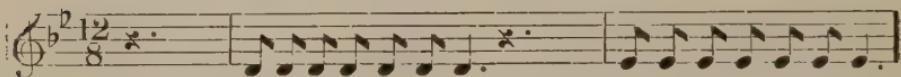
## No. 153. BEAUTIFUL FLAG OF LIBERTY.

Words and Music by J. H. FILLMORE.

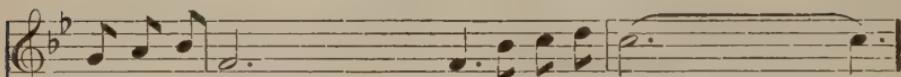
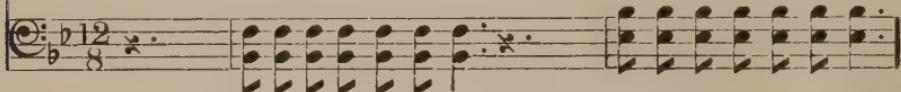
SOPRANO.



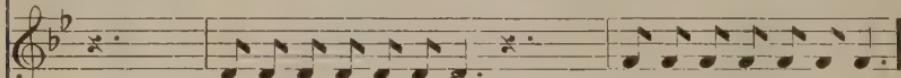
1. Beau-ti-ful flag, . . . . . flag of the free, . . . . .  
 2. Beau-ti-ful flag, . . . . . flag of the brave, . . . . .



1. Beau-ti-ful flag of the free, Beau-ti - ful flag of the free,  
 2. Beau-ti-ful flag of the brave, Beau-ti - ful flag of the brave



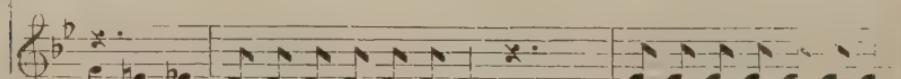
Hap-py our homes . . . . . shielded by thee; . . . . .  
 Long may thy stars . . . . . triumphant wave . . . . .



Hap-py, yes, hap-py our homes, Happy when shielded by thee;  
 Long and triumphantly wave, Long and triumphantly wave



Ev- er we'll sing . . . . . praises of thee, . . . . .  
 O- ver the land, . . . . . o-ver the sea, . . . . .



(Ev- er our) Ev- er our singing shall be Prais es in hon-or of thee.  
 (O- ver the) O- ver the land and o'er sea, O- ver the land and o'er sea



## NATIONAL AND MEMORIAL SONGS.

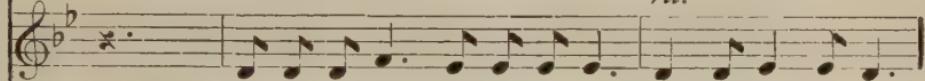
## BEAUTIFUL FLAG OF LIBERTY Concluded.

97

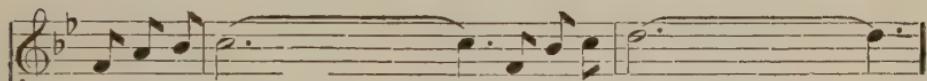
FINE



Beau-ti - ful flag      of      lib - er - ty . . . . .  
rit.



Beau-ti - ful flag, beau-ti - ful flag, flag of lib - er - ty.



Beau-ti - ful flag, . . . . . flag of the free, . . . . .  
Beau-ti - ful flag, . . . . . flag of the brave, . . . . .

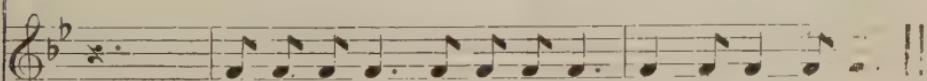


Beau-ti - ful flag of the free,  
Beau-ti - ful flag of the brave,

Beau-ti - ful flag of the free,  
Beau-ti - ful flag of the brave,



Em-blem of peace      and pur - i - ty . . . . .  
Long may thy stars      in tri - umph wave. . . . .

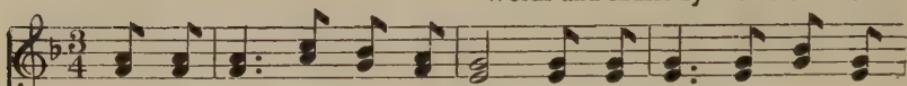


Em-blem of peace, em-blem of peace, peace and pur - i - ty.  
Long may thy stars tri-umphant wave, long in tri-umph wa



**No. 154. WE WILL STREW THEIR GRAVES AGAIN.**

Words and Music by W. T. GIFFE.



1. We will strew their graves a - gain, With sweet flow - ers they shall  
2. For their coun - try, they have died, Died to make a na - tion  
3. No - ble he - roes! they have gone, Earth re - cords their high - est



bloom, Graves en - shrin - ing hon - ored men, Gal - lant  
free; Now they're sleep - ing side by side, 'Neath the  
fame; Let their mem - 'ry live in song, While we

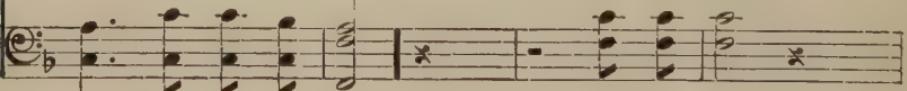


REFRAIN.



boys low in their tomb. Fall - en braves, . . . fall - en  
flag of lib - er - ty.  
strew their graves a - gain.

Fall - en braves,



braves, . . . We will strew their graves a - gain.  
fall - en braves,



# SACRED SONGS.

"Enter into his gates with thanksgiving, and into his courts with **praise;**  
Be thankful unto him, and bless his name."

"So will I sing praise unto thy name forever, that I may daily perform my vows."

## No. 155. HOME, SWEET HOME.

DAVID DENHAM.

H. R. BISHOP.

1. { 'Mid scenes of con - fu - sion and crea - ture complaints, {  
How sweet to my soul is com - mun - ion (omit.) { with saints!  
2. { An a - lien from God, and a stran - ger to grace, {  
I wandered thro' earth, its gay pleas - ures (omit.) { to trace;  
3. { The pleas - ures of earth I have seen fade a - way; {  
They bloom for a sea - son, but soon they (omit.) { de - cay;

To find at the ban - quet of mer - cy there's room, And feel in the  
In the path - way of sin I con - tin - ued to roam, Un - mind - ful.  
But pleas - ures more last - ing in Je - sus are given: Sal - va - tion on

D.S. There's no friend like

FINE.

D.S.

presence of Je - sus at home Home, home, sweet, sweet home;  
las! that it led me from home,  
earth, and a man - sion in heav'n.

Je - sus, there's no place like home.

## No. 156. WHAT A FRIEND WE HAVE IN JESUS.

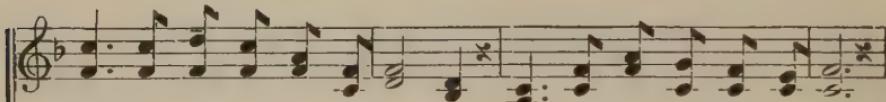
*"There is a friend that sticketh closer than a brother."* Prov. 18: 24.

Rev. H. BONAR.

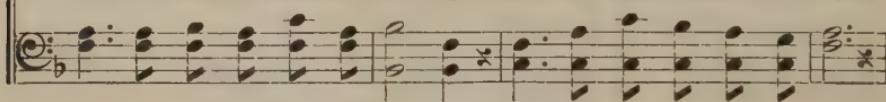
CHARLES C. CONVERSE, by per.



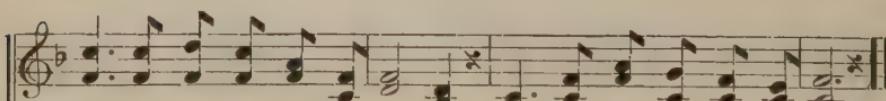
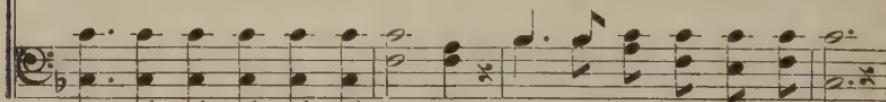
1. What a friend we have in Je - sus, All our sins and griefs to bear;
2. Have we tri - als and temp-ta-tions? Is there trou-ble a - ny-where?
3. Are we weak and heavy-la - den, Cumber'd with a load of care?



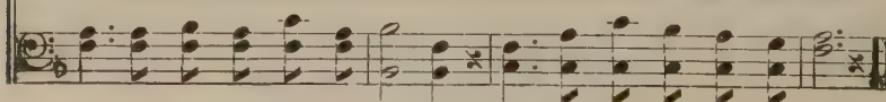
What a priv - i - lege to car - ry Ev - 'ry-thing to God in prayer.  
We should nev-er be dis-cour-aged; Take it to the Lord in prayer.  
Pre-cious Saviour, still our ref - uge, Take it to the Lord in prayer.



Oh, what peace we oft - en for - feit; Oh, what need-less pain we bear;  
Can we find a friend so faith - ful, Who will all our sor-rows share?  
Do thy friends de-spise,for-sake thee?Take it to the Lord in pray'r;



All be-cause we do not car - ry Ev - 'ry-thing to God in prayer.  
Je - sus knows our ev - 'ry weakness;Take it to the Lord in prayer.  
In His arms He'll take and shield thee,Thou wilt find a sol - ace there.



# No. 157. I KNOW MY NAME IS THERE.

Luke 10: 20.

D. S. WARNER.

B. E. WARREN.



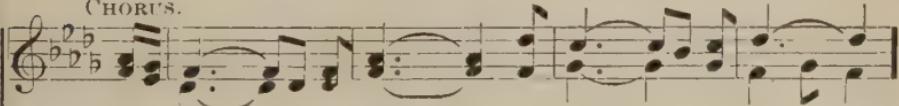
1. My name is in the book of Life, Oh, bless the name of Je-sus!
2. My name once stood with sinners, lost, And bore a painful rec-or-d;
3. Yet in-ward trou-ble oft-en cast A shad-ow o'er my ti-tle;
4. While oth-ers climb thro' worldly strife, To carve a name of hon-or,



I rise a - bove all doubt and strife, And read my ti-tle clear.  
 But by His blood the Saviour cross'd, And placed it on His roll.  
 But now with full sal - va - tion blest, Praise God! it's ev - er clear.  
 High up in heav-en's book of Life, My name is written there.



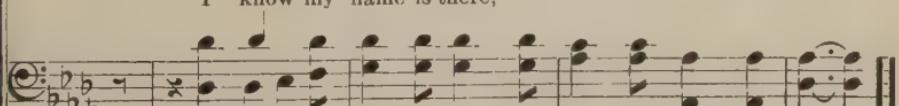
## CHORUS.



I know, . . . I know . . . my name . . . is there; . . .  
 I know, I tru - ly know,      I know my name is there;



I know, . . . I know . . . my name is writ-ten there.  
 I know my name is there,



## No. 158. GOD KNOWS WHAT IS BEST.

Rev. G. P. HOTT.

J. H. RUEBUSH.

1. "Tis hard to bear the heav - y load, To walk a - lone the  
 2. The van - i - ties of earth I sought, Its pleas-ures to my  
 3. My heart would quit the toil-some way, Nor with the earthly

drear - y road, Whilst oth - ers reap the grain we sowed, But  
 heart I brought, But all my spir - it sad - ly taught That  
 long - er stay, I long to bask in end-less day; But

D.S. While to His bo - som fond - ly pressed, For

## FINE. REFRAIN.

God knows what is best. He knows, He knows just

God knows what is best.

what is best, I tell Him all my heart's un - rest,

## No. 159. SWEET HOUR OF PRAYER.

Rev. W. W. WALFORD.

*With expression.*

J. H. HALL.

1. Sweet ho ur of pray'r, sweet hour of pray'r, That calis me from a world of care,  
 2. Sweet hour of pray'r, sweet hour of pray'r, Thy wings shall my pe - ti-tion bear  
 3. Sweet hour of pray'r, sweet hour of pray'r, May I thy con - so-la-tion share,

And bids me at my Father's throne Make all my wants and wishes known.  
 To Him whose truth and faith-ful-ness Eu-gage the wait-ing soul to bless.  
 Till from Mount Pisgah'sloft-y height, I view my home and take my flight.

In sea-sons of distress and grief, My soul has of - ten found re-lief,  
 And since He bids me seek His face, Believe His word, and trust His grace,  
 This robe of flesh I'll drop, and rise, To seize the ev - er-last-ing prize.

And oft escaped the tempter's snare, By thy re-turn, sweet hour of pray'r  
 I'll cast on Him my ev -'ry care, And wait for thee, sweet hour of pray'r.  
 And shout, while passing thro' the air, Farewell, farewell, sweet hour of pray'r

## No. 160. BRINGING IN THE SHEAVES.

KNOWLES SHAW.

GEO. A. MINOR.



1. Sow-ing in the morn-ing, sow-ing seeds of kind-ness,
2. Sow-ing in the sun-shine, sow-ing in the shad-ows,
3. Go-ing forth with weep-ing, sow-ing for the Mas-ter,



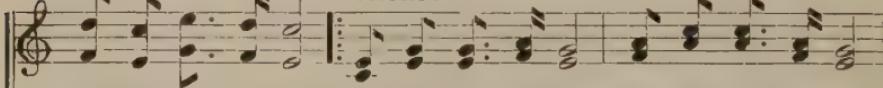
Sow-ing in the noon-tide and the dew - y eve; Waiting for the  
Fear-ing nei-ther clouds nor win-ter's chill-ing breeze; By and by the  
Tho' the loss sus-tain'd our spir-it oft-en grieves, When our weeping's



har-vest, and the time of reap-ing, We shall come,re-joic-ing,  
har-vest, and the la - bor end - ed, We shall come,re-joic-ing,  
o - ver, He will bid us wel-come, We shall come,re-joic-ing,



## CHORUS.



bringing in the sheaves.Bringing in the sheaves,bringing in the sheaves,



We shall come,re-joic-ing,Bringing in the sheaves.

We shall come,re-joic - (Omit. . . . .) ing,Bringing in the sheaves.



No. 161.

## SWEET BY AND BY.

S. FILLMORE BENNETT.

JOS. P. WEBSTER, by per.

1. There's a land that is fair-er than day, And by faith we can  
 2. We shall sing on that beau-ti-ful shore, The mel-o-di-ous  
 3. To our boun-ti-ful Fa-ther a-bove, We will of-fer our

see it a-far; For the Fa-ther waits o-ver the way, To pre-song of the blest, And our spir-its shall sor-row no more, Not a tri-ble of praise, For the glo-ri-ous gift of His love, And the

CHORUS.

pare us a dwelling place there. In the sweet by and sigh for the blessing of rest.

bless-ings that hallowed our days.

In the sweet

by, We shall meet on that beau-ti-ful shore; In the by and by,

by and by;

sweet by and by, We shall meet on that beauti-ful shore.  
 by and by, by and by, by and by.

No. 162.

## GLORY GATES.

G. P. H.

Rev. G. P. Hotl.

1. { I am look-ing for the cit - y built of God, Where the  
I am walk-ing now the path that Je - sus trod, And His  
2. { Thro' the val - ley of the shad-ow I may go, But His  
Tho' the path be dark and dan - ger - ous, I know He will  
3. { 'Tis the glo - ry now that fills and thrills my soul, As I  
I am look-ing for the heav'n-ly light to dawn, That shall

## CHORUS.

man - y man - sions be; } Oh, the glo - ry gates are  
face I soon shall see. }  
grace shall be my stay; }  
guide me all the way. }  
walk the nar - row way; }  
rise in end - less day. }

ev - er o - pen wide, In - vit - ing the world to come! Oh the

glo - ry gates are ev - er o - pen wide, To welcome the wea-ry home!

No. 163.

## BRING THEM IN.

Alexcenah Thomas.

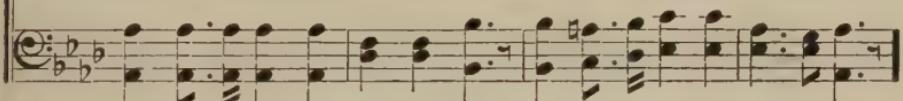
W. A. Ogden.



1. Hark ! 'tis the Shepherd's voice I hear, Out in the des-ert dark and drear,
2. Who'll go and help this Shep-herd kind, Help Him the lit - tle lambs to find?
3. Out in the des-ert hear their cry ; Out on the mountain wild and high.



Call-ing the lambs who've gone a - stray Far from the Shepherd's fold a-way.  
Who'll bring the lost ones to the fold, Where they'll be shelter'd from the cold?  
Hark ! 'Tis the Mas-ter speaks to thee, "Go, find my lambs where'er they be."



## CHORUS.



Bring them in, Bring them in, Bring them in. from the



fields of sin; Bring them in, Bring them in, Bring the lit-tle ones to Je-sus.



## No. 164. WALKING THE MYSTICAL SEA.

REV. G. P. HOTT.

S. W. BEAZLEY.

1. Liv-ing the life of the Spir-it be-low, Es-chew-ing e - vil, as  
 2. Search-ing in darkness for treasures di-vine, Reaching for hands once ex -  
 3. Wash'd in the bloodshed for cleansing from sin, Hum-bly en-deav'-ring a

on-ward we go; Count-ing the prof-its of sin as but loss,  
 tend-ed to mine; Look-ing for sails from the far dis-tant shore,  
 man-sion to win; Fel-low-ship ho-ly, in sweet-est ac-cord,

## CHORUS.

Mak-ing life eas-y by bear-ing the cross. Walk-ing the  
 Wait-ing the meeting when partings are o'er. }  
 Reck'ning the ser-vant to be as His Lord. Walking, yes walking

mys-ti-cal sea; Won-der-ful, won-der-ful, how can it be?

Leav-ing the bil-low-y wave, Walking to Je-sus who on-ly can save.  
 Leav-ing the bark on

Used by permission.

## No. 165. 'TIS THE HARVEST TIME.

A. Thomas.

J. H. Hall.

1. 'Tis the harvest time, 'tis the harvest time, To the fields I must a - way;  
 2. 'Tis the harvest time, 'tis the harvest time, O! who will go a - long?  
 3. 'Tis the harvest time, 'tis the harvest time, There is work for all to - day;

For the Mas - ter now is call - ing me, To go and work to-day  
 See the fields for har - vest now are white; I hear the reap - er's song.  
 If you can - not be a reap - er, You can bear the sheaves a-way.

CHORUS.

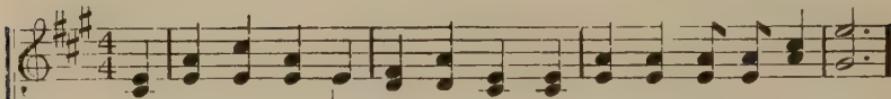
Glean - ing on the hill - side, Glean - ing on the plain,  
 Gleaning on the hillside, hillside, Gleaning on the sun-ny plain,

Work - ing for the Mas - ter, 'Mong the golden grain.  
 Working, working for the Master, 'Mong the golden grain, 'Mong the golden grain.

## No. 166. AS WE GO TRAVELING HOME.

W. H. R.

WILL H. RUEBUSH.



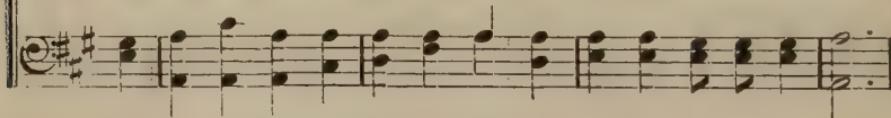
1. Oh, blest as - sur-ance ev - er dear, As we go trav-el-ing home;
2. Our pathway may be o - ver-cast, As we go trav-el-ing home;
3. Led by the pil - lar, by the cloud, As we go trav-el-ing home;



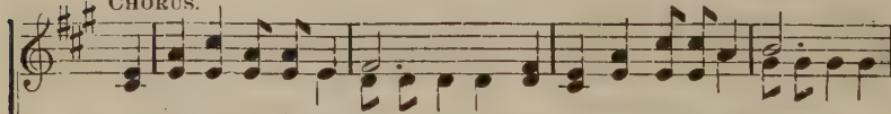
It comes our drooping hearts to cheer, As we go trav-el-ing home.

But joy and peace will come at last, As we go trav-el-ing home.

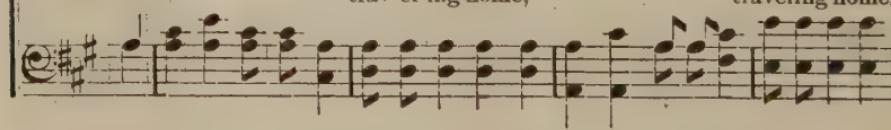
Redeemed by Je-sus' precious blood, As we go trav-el-ing home.



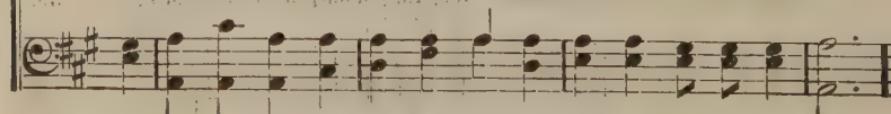
CHORUS.



As we go trav-el-ing home, As we go travel-ing home,  
trav-el-ing home, traveling home,



All sor-rows past, sweet peace at last, As we go trav-el-ing home.



No. 167.

## GLORY OVER THERE.

Words arranged by I. N. McHOSE.

Music by C. L. MOORE.

1. There is a land of pure delight, Where we shall be gathered by and  
 2. Its skies are not like earthly skies, Where we shall be gathered by and  
 3. There rests no shadow, falls no stain, Where we shall be gathered by and  
 4. Over in that serene abode, Where we shall be gathered by and

by; In - fin - ite day excludes the night, Where we shall be gathered  
 by; It hath no need of sun to rise, Where we shall be gathered  
 by; And those long part-ed meet a gain, Where we shall be gathered  
 by; There we will meet and live with God, Where we shall be gathered

## CHORUS.

by and by, O - ver there, O - ver there,  
 o - ver there. by and by, by and by,

O won't that be glo-ry by and by; O - verthere,  
 O - verthere; by and by.,

O - verthere, O won't that be glo-ry by and by.  
 by and by, o - ver there.

No. 168.

## BATTLE HYMN.

Rev. I. WATTS, D.D.

Arr. by WM. B. BLAKE.

Am I a sol - dier of the cross, A fol-l'wer of the Lamb?  
 And shall I fear to own His cause, Or blush to speak His name?  
 Must I be car - ried to the skies On flow'-ry beds of ease,  
 While others fought to win the prize, And sail'd thro' bloody seas?  
 Are there no foes for me to face? Must I not stem the flood?  
 Is this vile world a friend to grace To help me on to God?  
 Sure I must fight if I would reign; In-crease my cour-age, Lord.  
 I'll bear the toil, en - dure the pain, Sup-port-ed by Thy word.

## CHORUS.

And when the bat - tle's o - ver we shall wear a crown! Yes.  
 we shall wear a crown! Yes, we shall wear a crown! And when the battle's

FINE.

o - ver we shall wear a crown In the new Je - ru - sa - lem.

D.S.

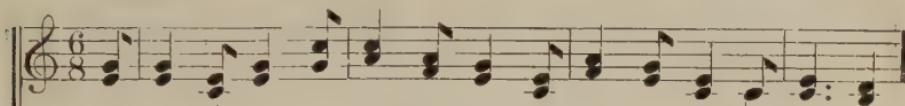
Wear a crown, wear a crown, Wear a bright and shining crown;  
 Wear a crown, wear a crown,

## No. 169. THE GATE AJAR FOR ME.

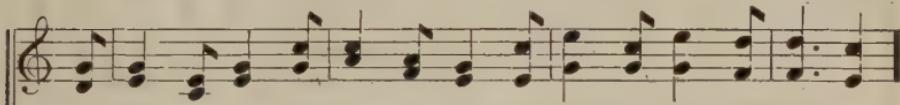
"The gates of it shall not be shut at all by day; for there shall be no night there." Rev. 21: 25

Mrs. LYDIA BAXTER.

PHILIP PHILLIPS.



1. There is a gate that stands a - jar, And thro' its por-tals gleaming,
2. That gate a - jar stands free for all, Who seek thro' it sal - va - tion;
3. Press on-ward, then, tho' foes may frown, While mer-cy's gate is o - pen;
4. Be-yond the riv - er's brink we'll lay The cross that here is giv - en,



A rad-i-ance from the cross a - far, The Sav-iour's love re-veal - ing.  
The rich and poor, the great and small, Of ev - 'ry tribe and na - tion.  
Ac - cept the cross and win the crown, Love's ev-er-last - ing tok - en.  
And bear the crown of life a - way, And love Him more in heav-en.



### REFRAIN.



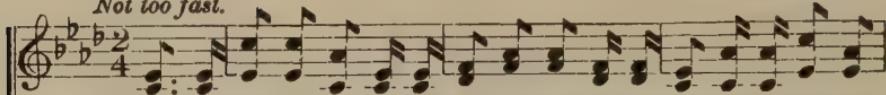
O depths of mer - cy! can it be That gate was left a - jar for me?



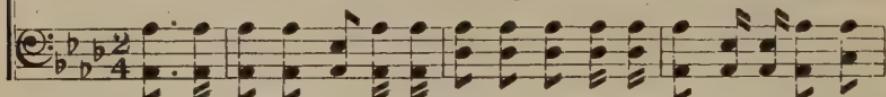
For me, . . . for me, . . . Was left a - jar for me?  
for me, . . . for me,



J. H. Hall.

*Not too fast.*

1. O, a good-ly thing is the cooling spring, By the rocks where the moss doth
2. And as pure as heaven is the water given, And its stream is for-ev-er
3. Let them say 'tis weak, but its strength I'll seek, And rejoice while I own its
4. O I love to drink from the foam-ing brink Of the bub-bling, the cool-ing



grow; There is health in the tide, and there's mu - sic be-side, In the new; 'Tis dis-tilled in the sky, and it drops from on high In the sway; For it mur - murs to me in the ech - o of glee, And laughs spring; For the bright drops that shine more refreshing than wine, And its



CHORUS.

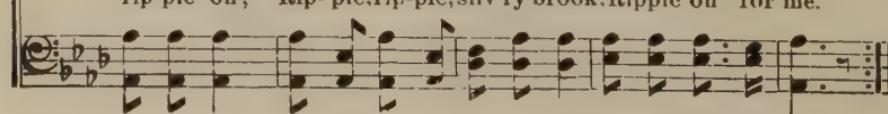
*Faster.*

brooklet's bounding flow. *f* Mer - ry, mer - ry lit- tle spring, Sparkle on, show'rs and gen - tle dew. *p* Rip - ple, rip-ple, silv'ry brook, Rip-ple on, as it bounds a-way.

praise, its praise we'll sing.



spar-kle on; Mer - ry, mer - ry lit - little spring, Sparkle on for me.  
rip-ple on; Rip - ple, rip-ple, silv'ry brook, Ripple on for me.

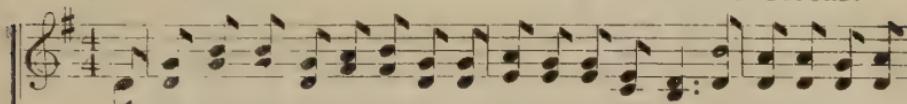


## No. 171. IT'S HAPPIER EVERY DAY.

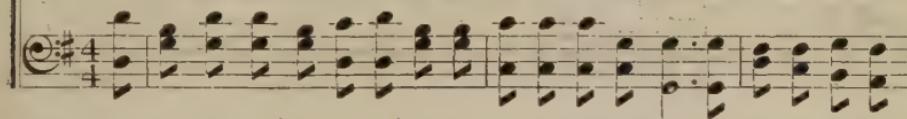
The testimony of a good old Christian "thirty odd years on the way."

JOHN R. CLEMENTS.

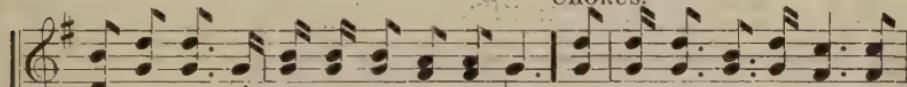
REV. E. S. UFFORD.



1. I love the road that leads to light, I would not from it stray, I walk it for I
2. I love it for you saintly throng Have gone this very way, They now are sing-ing
3. I love it when I think of One Who died, my debt to pay, And ope'd the road by
4. I love this road, 'twill lead me home, To where my lov'd ones stay; They're watching, lounging,



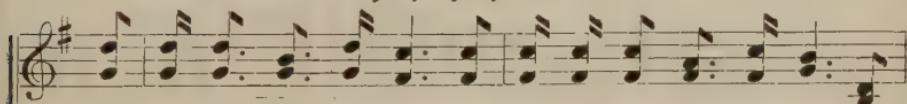
CHORUS.



know its right, It's hap-pi - er ev - 'ry day. It's brighter all the way, It's  
heaven's song, It's hap-pi - er ev - 'ry day.  
what He's done, It's hap-pi - er ev - 'ry day  
till I come, It's hap-pi - er ev - 'ry day.



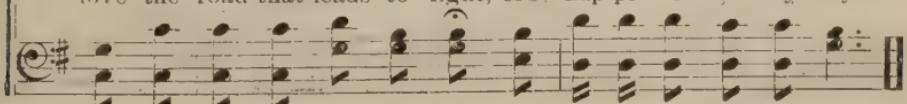
hap-pi-er ev - 'ry day; I love the road that leads to light, I would not from it stray;



It's bright-er all the way, It's hap - pi - er ev - 'ry day; I



love the road that leads to light, It's hap-pi - er ev - 'ry day.



No. 172.

## OVER THERE.

Rev. D. W. C. HUNTINGTON.

TULLIUS C. ORKANS, 17-1821.

Musical score for the first section of the song 'Over There'. The music is in common time, key of G major (two sharps). It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The melody is primarily in eighth notes, with some sixteenth-note patterns. The lyrics are integrated into the musical lines.

1. Oh, think of the home o-ver there, By the side of the riv-er of light,  
 2. Oh, think of the friends o-ver there, Who be-fore us the jour-ney have trod;  
 3. My Sav-iour is now o-ver there, There my kin-dred and friends are at rest;  
 4. I'll soon be at home o-ver there, For the end of my jour-ney I see;

o-ver there;

Continuation of the musical score for the first section. The music remains in common time and G major. The lyrics continue from the previous section, describing the saints in their white robes and the author's desire to fly to the land of the blest.

Where the saints, all im-mor-tal and fair, Are robed in their garments of white, o-ver there.  
 Of the songs that they breathe on the air, In their home in the pal-ace of God, o-ver there.  
 Then a-way from my sor-row and care, Let me fly to the land of the blest, o-ver there.  
 Ma-ny dear to my heart, o-ver there, Are watch-ing and wait-ing for me, o-ver there.

Continuation of the musical score for the first section. The music continues in common time and G major. The lyrics describe the author's desire to fly to the land of the blest.

## REFRAIN.

Musical score for the refrain section of the song. The music is in common time, key of G major. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The melody is primarily in eighth notes, with some sixteenth-note patterns. The lyrics are integrated into the musical lines.

Over there, over there, over there, over there; Oh, think of the home o-ver there, over there;  
 Over there, over there, over there, over there; Oh, think of the friends over there, over there;  
 Over there, over there, over there, over there; My Sav-iour is now o-ver there, o-ver there;  
 Over there, over there, over there, over there; I'll soon be at home o-ver there, o-ver there;

Continuation of the musical score for the refrain section. The music continues in common time and G major. The lyrics repeat the refrain, emphasizing the author's desire to be at home over there.

Continuation of the musical score for the refrain section. The music continues in common time and G major. The lyrics repeat the refrain, emphasizing the author's desire to be at home over there.

O-ver there, o-ver there, o-ver there, o-ver there, Oh think of the home o-ver there.  
 O-ver there, o-ver there, o-ver there, o-ver there, Oh think of the friends o-ver ther-.  
 O-ver there, o-ver there, o-ver there, o-ver there, My Sav-iour is now o-ver ther-.  
 O-ver there, o-ver there, o-ver there, o-ver there, I'll soon be at home o-ver ther-.

Final continuation of the musical score for the refrain section. The music continues in common time and G major. The lyrics repeat the final part of the refrain, emphasizing the author's desire to be at home over there.

# OPEN THE PEARLY GATE.

as Soprano and Tenor Duet, Tenor, using small notes.)

J. J. OSMAN.

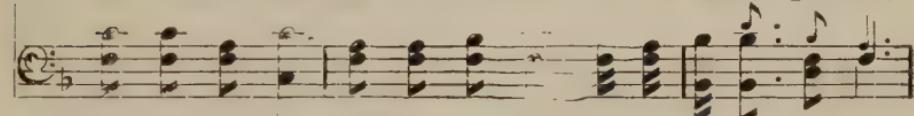
J. S. TORBETT.



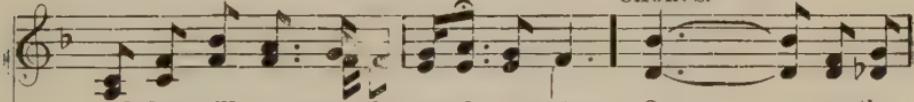
Sweet - ly the heav-en - ly breez-es we hear Fall-ing up - on the de -  
Earth with its failings and fad-ings are past, Sure - ly the life is ap -  
Trust-ing and leaning on Je-sus our friend, Thro' the dark val - ley His  
Whis-per-ing an-gels are fly-ing a-round, Read - y to car - ry the



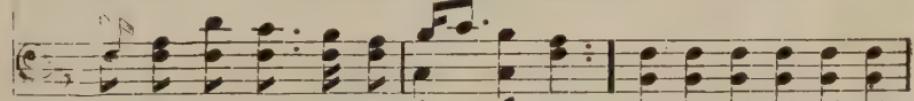
pain - ed saint's ear, An - gels of peace 'round his death-bed a - wait,  
proach-ing at last, Call - ing the soul from its earth-ly es - tate,  
aid He will lend, Car - ry the soul to its heav'nly es - tate,  
soul to its home. O - ver 'he niv - er sweet messen - gers wait,



## CHORUS.



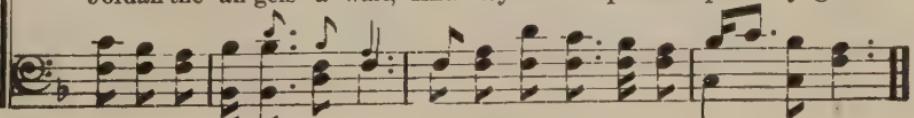
And they will o - pen the pearl - y gate. } O - - - open the  
An - gels will o - pen the pearl - y gate. }  
Je - sus will o - pen the pearl - y gate. }  
Let them now o - pen the pearl - y gate. O - pen the beau-ti - ful



gate,..... yes, O - - open the gate,..... O - ver the  
pearl - y gate, yes, o - pen the beau-ti - ful pearl - y gate,



Jordan the an-gels a - wait, And they will o - pen the pearl - y gate.



## No. 174. WE'LL WORK TILL JESUS COMES.

"Thy work shall be rewarded." Jer. 31: 17.

Mrs. ELIZABETH MILLS.

Dr. WM. MILLER.

1. O land of rest, for thee I sigh; When will the mo-ment come,  
 2. No tran-quil joys on earth I know, No peace-ful shelt'ring dome;  
 3. To Je-sus Christ I fled for rest; He bade me cease to roam.  
 4. I sought at once my Sav-iour's side, No more my steps shall roam;

When I shall lay my ar-mor by, And dwell in peace at home?  
 This world's a wil-der-ness of woe, This world is not my home.  
 And lean for suc-cor on His breast, Till He con-duct me home.  
 With Him I'll brave death's chill-ing tide, And reach my heav'n-ly home.

CHORUS.

We'll work till Je-sus comes, We'll work till Je-sus comes, We'll  
 We'll work We'll work

work till Je-sus comes, And we'll be gath-ered home.  
 We'll work

No. 175.

## MARCH ON.

"Sorrow is turned into joy." Job 41: 22.

J. H. HALL.

*Joyfully.*

1. Sing all ye ransom'd of the Lord, Your great De-liv -'rer sing; . . .  
 2. His hand di-vine shall lead you on, Thro' all the bliss-ful road, . . .  
 3. Bright garlands of im -mor - tal joy Shall bloom on ev -'ry head, . . .

Ye pil-grims, now for Zi - on bound, Be joy - ful in the Lord.  
 Till to the sa-cred Mount you rise, And see your gra-cious God.  
 While sor-row, sigh-ing, and dis-tress, Like shad-ows, all are fled

REFRAIN.

March on, . . . march on, . . . Your great De-liv -'rer sing;  
 March on, march on, ye ransomed ones, March on,

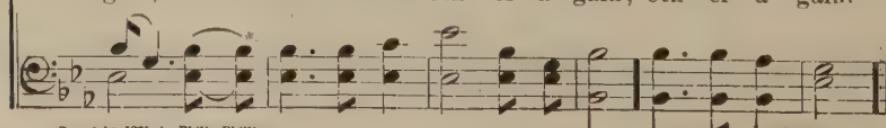
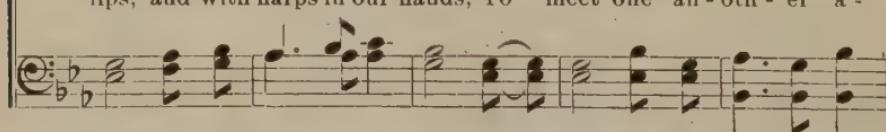
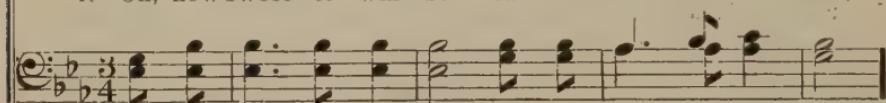
Ye pil-grims, now for Zi - on bound, Be joy - ful in your King.

No. 176.

## HOME OF THE SOUL.

MRS. ELLEN H. GATES.

PHILIP PHILLIPS, by per.



No. 177.

# GOD BE WITH YOU.

"The grace of our Lord Jesus Christ be with you." Romans 16: 24.

J. E. RANKIN, D.D.

W. G. TOMER. by per.



1. God be with you till we meet a-gain, By His coun-sels guide, up-hold you,
2. God be with you till we meet a-gain, 'Neath His wings secure-ly hid you,
3. God be with you till we meet a-gain, When life's perils thick con-found you,
4. God be with you till we meet a-gain, Keep love's banner floating o'er you,



With His sheep secure-ly fold you, God be with you till we meet again.  
Dai-ly man-na still provide you, God be with you till we meet again.  
Put His arms un-failing round you, God be with you till we meet again.  
Smite death's threat-ning wave before you, God be with you till we meet again.



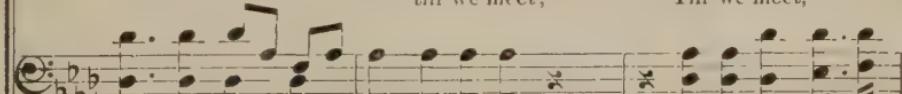
REFRAIN.



Till we meet, . . . till we meet, Till we  
Till we meet, till we meet,



meet at Je-sus' feet; Till we meet, . . . till we  
till we meet; Till we meet,



meet, God be with you till we meet a-gain.  
till we meet,



No. 178.

Rev. A. M. TOPLADY.

## TOPLADY.

Dr. THOS. HASTINGS.

FINE.

1. Rock of A - ges, cleft for me, Let me hide my - self in Thee;  
D.C. Be of sin the dou - ble cure, Save me from its guilt and pow'r.  
2. Not the la - bor of my hands Can ful - fil Thy laws' demands;  
D.C. All for sin could not a - tone, Thou must save, and Thou a - lone.  
3. Noth - ing in my hand I bring, Sim - ply to Thy cross I cling;  
D.C. Foul, I to the foun-tain fly, Wash me, Sav-iour, or I die.  
4. While I draw this fleet-ing breath, When my eyes shall close in death,  
D.C. Rock of A - ges, cleft for me, Let me hide my - self in Thee.

D.C.

Let the wa - ter and the blood, From Thy riv - en side which flow'd,  
Could my zeal no res - pite know, Could my tears for - ev - er flow,  
Nak - ed, come to Thee for dress, Help-less, look to Thee for grace;  
When I soar to worlds unknown, See Thee on Thy judgment throne,—

No. 179.

## TRUSTING.

WM. McDONALD.

W. G. FISCHER, by per.

1. I am com - ing to the cross; I am poor, and weak, and blind;  
2. Long my heart has sigh'd for Thee; Long has e - vil reign'd with-in;  
3. Here I give my all to Thee—Friends, and time, and earth-ly store;  
4. In the prom - is - es I trust; Now I feel the blood ap-plied;  
5. Je - sus comes! He fills my soul! Per-fect - ed in love I am!

CHO. I am trust - ing, Lord, in Thee; Thou dear Lamb of Cal - va - ry;

I am count - ing all but dross; I shall Thy sal - va - tion find.  
Je - sus sweet - ly speaks to me— I will cleanse you from all sin  
Soul and bod - y Thine to be—Whol - ly Thine—for - ev - er-more.  
I am pros-trate in the dust; I with Christ am cru - ci - fied.  
I am ev - 'ry whit made whole; Glo-ry! glo - ry to the Lamb!

Hum-bly at Thy cross I bow; Save m ., Je - sus, save me now.

No. 180.

## ROCKINGHAM.

Dr. LOWELL MASON.

1. A-wake, my soul, and with the sun Thy dai-ly stage of du-ty run;  
 2. Wake, and lift up thy-self, my heart, And with the an-gels bear the part,  
 3. Glo-ry to Thee, who safe has kept, And has refresh'd me while I slept:  
 4. Di-rect, con-trol, sug-gest, this day, All I de-sign, or do, or say;

Shake off dull sloth, and ear-ly rise To pay thy morn-ing sac-ri-fice.  
 Who, all night long un-wearied sing High praise to the e-ter-nal King.  
 Grant, Lord, when I from death shall wake, I may of end-less life par-take.  
 That all my pow'rs, with all their might, In Thy sole glo-ry may u-nite.

No. 181.

## MARTYN.

CHARLES WESLEY.

S. B. MARSH.

FINE.

1. { Je-sus, lov-er of my soul, Let me to Thy bo-som fly,  
 While the near-er wa-ters roll, While the tem-pest still is high!  
 D.C. Safe in-to the ha-ven guide, Oh, re-ceive my soul at last.  
 2. { Oth-er re-fuge have I none, Hangs my help-less soul on Thee;  
 Leave, oh, leave me not a-lone, Still sup-port and com-fort me.  
 D.C. Cov-er my de-fence-less head With the shad-ow of Thy wing.  
 3. { Thou, O Christ, art all I want, More than all in Thee I find;  
 Raise the fall-en! cheer the faint! Heal the sick! and lead the blind!  
 D.C. Vile and full of sin I am, Thou art full of truth and grace.

Hide me, O my Sav-iour, hide, Till the storm of life is past;  
 All my trust on Thee is stayed, All my help from Thee I bring;  
 Just and ho-ly is Thy name, I am all un-right-eous-ness; D.C.

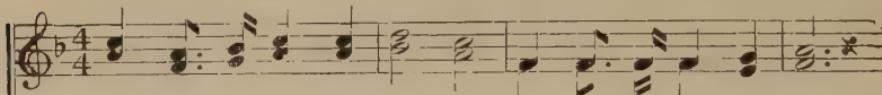
No. 182.

## WORK FOR THE NIGHT.

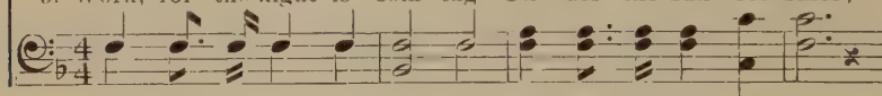
"The night cometh." John 9: 4.

ANNA L. WALKER.

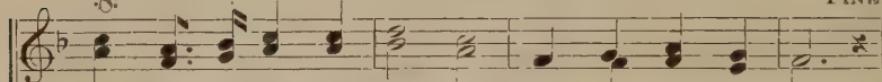
Dr. LOWELL MASON, by per.



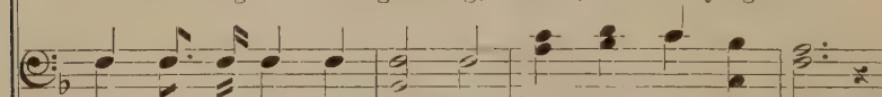
1. Work, for the night is com - ing, Work thro' the morn-ing hours,
2. Work, for the night is com - ing, Work thro' the sun - ny noon,
3. Work, for the night is com - ing Un - der the sun - set skies;



8: FINE.



Work while the dew is spark - ling, Work 'mid springing flowers,  
Fill bright-est hours with la - bor, Rest comes sure and soon.  
While their bright tints are glow-ing, Work, for the day-light dies.



- D.S. Work, for the night is com - ing, When man's work is done.
- D.S. Work, for the night is com - ing, When man works no more.
- D.S. Work while the night is dark'ning, When man's work is o'er.

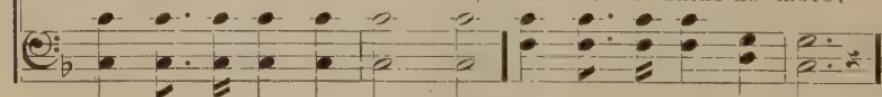
cres.

D.S.



Work when the day grows bright-er, Work in the glow-ing sun.

Give ev - 'ry fly - ing min - ute Something to keep in store;  
Work till the last beam fad - eth, Fad - eth to shine no more;



No. 183.

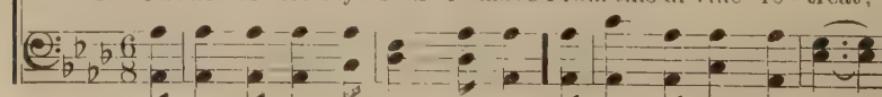
## GATES.

T. J. GRIGGS.

Moderato.



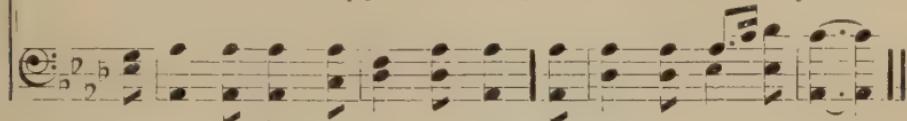
1. Dear Fa-ther! to Thy mer - cy seat, My soul for shel - ter flies;
2. My cheerful hope can nev - er die, If Thou, my God, art near;
3. Oh! nev-er let my soul re-move From this di-vine re - treat;



## GATES. Concluded.



'Tis here I find a safe retreat, When storms and tempests rise.  
Thy grace can raise my comfort high, And banish ev'-ry fear  
Still let me trust Thy pow'r and love, And dwell beneath Thy feet



## No. 184. HOW I LOVE JESUS.

FREDERICK WHITFIELD.

American Spiritual.



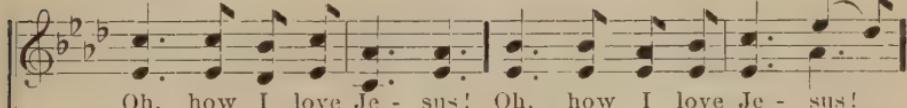
1. There is a name I love to hear, I love to sing its worth;
2. It tells me of a Saviour's love, Who died to set me free;
3. It tells me what my Father hath in store for ev'-ry day,
4. It tells of One whose loving heart Can feel my deepest woe,



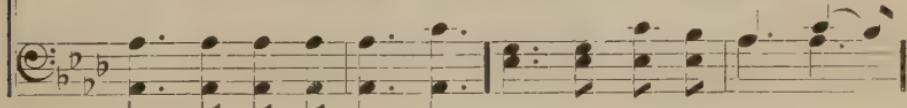
It sounds like music in mine ear, The sweetest name on earth.  
It tells me of His precious blood, The sinner's per - fect plea.  
And, though I tread a darksome path, Yields sunshine all the way  
Who in each sor - row bears a part, That none can bear be - low



CHORUS.



Oh, how I love Je - sus! Oh, how I love Je - sus!



Oh, how I love Je - sus! Be - cause He first loved me.



## No. 185.

## BETHANY.

MRS. SARAH F. ADAMS.

DR. LOWELL MASON.

Nearer, my God, to Thee, Nearer, my God, to Thee, Nearer to Thee.

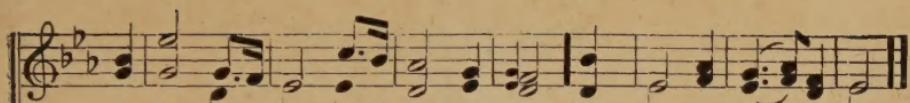
## No. 186.

## BRADFORD.

CHARLES WESLEY.

GEORGE FREDERICK HANDEL.

## BRADFORD. Concluded.



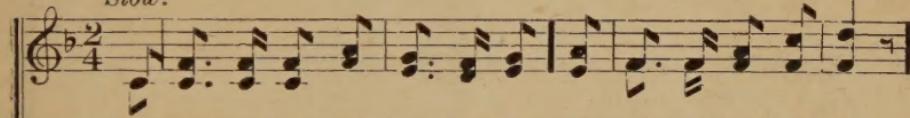
A to - ken of His love He gives A pledge of lib - er - ty.  
His pres - ence makes me free in - deed, And He will soon ap-pear  
The counsel of His grace in me He sure-ly will ful - fil.  
Thou wilt re - turn, and claim me, Lord, And to Thy - self re-ceive.



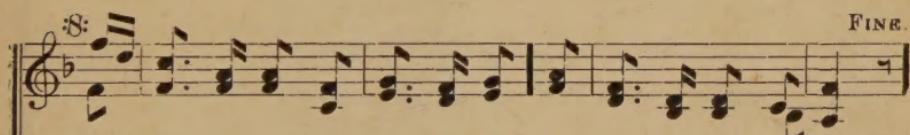
No. 187.

## FAIR HAVEN.

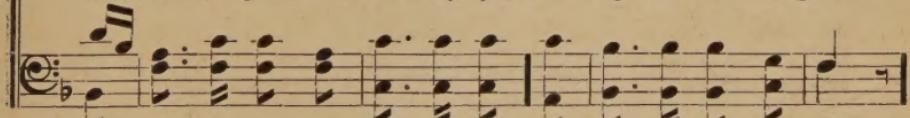
Scotch Air.

*Slow.*

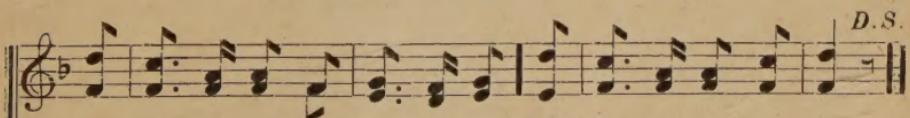
1. Hail! sweetest, dear-est tie that binds Our glowing hearts in one;
2. No ling'-ring hope, no part-ing sigh, Our fu-ture meeting knows;



Hail! sa - cred hope that tunes our minds To har - mo-ny di - vine.  
The friendship beams from ev'ry eye, And hope im-mor - tal grows.



D.S. *The hope when days and years have pass'd, We all shall meet in heav'n.*



It is the hope, the bliss- ful hope, Which Je-sus' grace has giv'u;  
Oh, sa - cred hope, oh, bliss- ful hope, Which Je-sus' grace has giv'n;



# INDEX.

## EXERCISES.

	Page.		Page.
Réndiments.	3-20	Key of E <sup>b</sup> .	55-57
Key of C.	21-32	Key of A <sup>b</sup> .	58-60
Key of D.	33-35	Key of D <sup>b</sup> .	61-63
Key of A.	36-38	Key of G <sup>b</sup> .	63-65
Key of E.	39-41	Review of Keys.	65
Key of B.	42-44	Key of A-Minor.	67
Key of F <sup>#</sup> .	45-46	Key of E-Minor.	67
Key of F.	47-48	Key of D-Minor.	68
Key of B <sup>b</sup> .	49-51	Modulation.	68
	52-54		

## SECULAR SONGS.

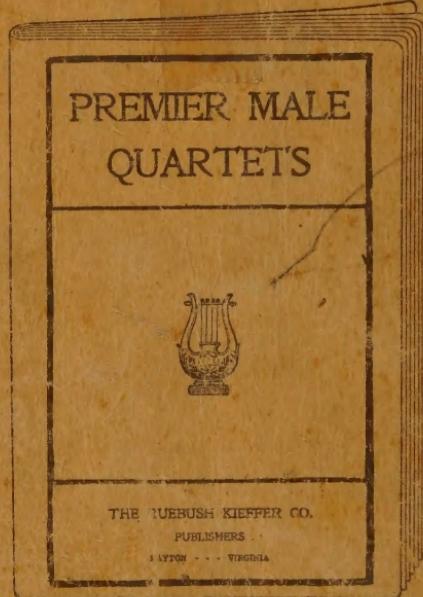
	No.		No.
4 B. C. Song.	19	Singing as I Go.	51
All Will Depend Upon You.	104	Sleighing Glee.	77
America.	150	Slumber Song.	124
A School Song.	137	Some Folks.	91
As We Measure.	65	Song of the Clock.	233
Beautiful Flag of Liberty.	153	Sparkling in the Sunlight.	57
Beautiful River.	144	Speak Gently.	17
Charming Little Valley.	64	Spreading a Rumor.	86
Conscience.	13	Spring is Coming.	52
Cuckoo Song.	44	Spring Time.	53
Day by Day.	128	Sweet Bells.	103
Don't Talk if You've Nothing to Say.	45	Swinging neath the Old Apple-Tree.	132
Drum Song.	43	The Call of the Bell.	138
Echoes.	136	The Day is Over.	121
Evening Greeting.	71	The Golden Rule.	134
Face Your Fortune Like a Man.	131	The Invitation.	23
Give Us a Chance.	149	The Meadow Spring.	14
Grateful Praise.	58	The Mountain Brooklet.	66
How Sleep the Brave.	152	The Temperance Ball is Rolling On.	147
I'll Pray for Thee at Nightfall.	129	The Temperance Call.	146
In Our Little Boat.	96	The Star Spangled Banner.	151
Kick Him Down.	109	The Wild Birds.	27
Let It Pass.	88	Twilight is Stealing.	145
March Along.	143	We Love to Go to School.	140
My Old Cottage Home.	59	We Say Good-Night.	83
Now the Shades.	118	We're a Happy Voca' Band.	95
Olden Memories.	114	We Will Strew Their Graves Again.	154
Old Folks at Home.	133	When Lands are Gone.	55
Papa and Mamma Must Know.	139	Whip-poor-will Song.	142
Rally for the Right, Boys.	148	Whistling Song.	130
Return to School.	90	Winter's Gone.	82
She Is Sleeping.	97	Winter Hours.	102

## SACRED SONGS.

	No.		No.
As We Go Traveling On.	166	March On.	175
Battle Hymn.	168	Martyr.	181
Bethany.	185	Open the Pearly Gate.	173
Broadford.	186	Over There.	172
Singing in the Sheaves.	160	Rockingham.	186
Bring Them In.	163	Sweet By and By.	161
For Haven.	185	Sweet Hour of Prayer.	155
Four Gates.	162	The Gate Ajar for Me.	166
Go over There.	167	The Merry Spring.	170
God be with You.	177	'Tis the Harvest Time.	161
God Knows What is Best.	158	Toplady.	178
Home of the Soul.	176	Trusting.	179
Home, Sweet Home.	155	Walking the Mystical Sea.	175
How I Love Jesus.	184	We'll Work till Jesus Comes.	164
I Know My Name is There.	157	What a Friend We Have in Jesus.	174
It's Happier Every Day.	173	Work for the Night is Coming.	156



# Premier Male Quartettes



Will H. Ruebush has written more good Male Quartettes than all Southern Writers combined. One of his best books is Premier Quartettes—a book containing 34 numbers, some Sacred, some Secular and not a few Comic. If you have not secured a copy of this book, do so at once, for it is full from cover to cover of the CREAM OF QUARTETTES.

PRICE, 25 CENTS

**The Ruebush-Kieffer Co.**

DAYTON, - - - VIRGINIA

